





**Cornell University Library**

**Ithaca, New York**

---

FROM THE

**BENNO LOEWY LIBRARY**

COLLECTED BY

**BENNO LOEWY**

**1854-1919**

**BEQUEATHED TO CORNELL UNIVERSITY**

Cornell University Library  
**PN 2277.A5P53**

**Players of a century.**



**3 1924 027 236 771**

olin



Cornell University  
Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

















Yours Truly  
J. W. Alvord

PLAYERS  
OF A  
CENTURY.

---

A  
Record of the Albany Stage.

---

INCLUDING NOTICES OF PROMINENT ACTORS  
WHO HAVE APPEARED IN  
AMERICA.

SECOND EDITION.

---

BY H. P. PHELPS.

---

ALBANY  
JOSEPH McDONOUGH, 32 North Pearl St.  
1880

---

Entered, according to Act of Congress, in the year 1879, by  
H. P. PHELPS,  
In the Office of the Librarian of Congress, at Washington.

---

---

BURDICK & TAYLOR, Printers;  
Martin Hall, Albany, N. Y.

---

## PREFACE.

---

THE history of the Albany stage is, in a great measure, the history of the theatre in America. From the days of Hallam to the present time, scarcely an actor of any prominence has appeared in this country, who has not visited Albany. It was here that the genius of Edwin Forrest was first discovered and nurtured, and by a curious coincidence, here, also, Charlotte Cushman

—“first bound her buskin on.”

Other highly honored members of the profession, who were either born here, made their *debut* here or practised for months in Albany stock companies, are to be counted by the score; while among Albany managers are to be found such names as Bernard, Gilfert, Blake, Duffy, Conner, Trimble, Lawlor and Albaugh. In short, the supply of material for a history of this kind was soon found to be embarrassing in its richness, and its arrangement for publication, to a great extent, a matter of selection.

A large part of what follows appeared originally, during 1879, in the Sunday edition of the *Albany Argus*, the compiler reserving the right to republish the articles in book form. He was encouraged to do so by the kindly interest manifested in them as they were read from week to week, and now presents his work, enlarged, revised, and corrected, and made available for reference by index.

Such a history must necessarily be, in part, a compilation from old newspapers, old play-bills, and old inhabitants ; but in part, also, from dramatic records previously published. While credit has frequently been given to the latter, in the text, the author here acknowledges his special indebtedness to Dunlap's History of the American Stage, Clapp's History of the Boston Stage, Blake's History of the Providence Stage, Brown's History of the American Stage, Hutton's Plays and Players, and in particular, Ireland's Records of the New York Stage, by far the best work of dramatic history published in America. Greater freedom has been felt in quoting from these authorities, from the fact that, with possibly one exception, they are out of print, and unavailable to the general public.

The writer is also indebted for many local reminiscences to Mr. Henry D. Stone, Mr. William D. Morange, Mr. Joel Munsell (the venerable Albany antiquary, whose lamented death occurred as these pages are passing through the press); Mr. and Mrs. Lucien Barnes and Capt. John B. Smith ; to many co-laborers on newspapers, and others who have kindly added to the interest and value of the record.

H. P. PHELPS.

ALBANY, N. Y., February 2d, 1880.



# CONTENTS.

---

## CHAPTER I.

	Page.
1745—1752. Introductory—Who Founded the American Stage?— The Honor in Dispute—Dunlap Confers it upon Hallam—A Mistake—Hallam's Predecessors—The First American Rich- ard—Kean and Murray—Moody, Probably the Original Manager.....	13

## CHAPTER II.

1760—1786. Amateur Theatricals in Albany—Tragical Fate of their Clerical Critic—Arrival of Hallam's American Company —Plays Performed in the Hospital—The Second Season— The First Advance Notice—Oldest Albany Play-bill Extant— Attempt to Crush the Infant Drama—Appeal to the Common Council—Newspaper Discussion—The Play-house Openly Threatened—A Victory for the Comedians.....	16
---	----

## CHAPTER III.

1803—1811. The Thespian Hotel—Third Dramatic Season— Poor Debtors Benefited—J. Howard Payne, the Author of "Home, Sweet Home," the Boy Critic and Actor—His Sub- sequent Career—George Frederick Cooke—He Visits Albany on His Wedding Tour.....	30
--	----

## CHAPTER IV.

1810—1817. The Green Street Theatre—The Richmond Disaster; Over Sixty Persons Burned to Death—Consequent Renewal of Opposition to the Drama—Another Decision from the Common Council—Albany's First Play-house—John Ber- nard, Manager—Mrs. Esther Young, afterwards Mrs. Hughes, the Leading Lady—Old Sol Smith's <i>Debut</i> —His Funny Stories —"A Nigger in Sol's Bed"—A Live Corpse in King Henry's Coffin—The Theatre becomes a Church.....	38
---	----

## CHAPTER V.

1822—1825. The Drama Houseless and Homeless—The Original Stage "Yankee"—Two Companies and no Play-house—An Actor Aged Ten—An African Theatre—The Original of "Mons. Mallet"—Vilallave's Picturesque Theatre—Tom and Jerry.....	55
--	----

## CHAPTER VI.

	Page.
1825. The South Pearl Street Theatre—Manager Charles Gilfert and his Magnificent Company—The Elder Booth, the First Star—His Religious Traits and Drunken Excesses—Burial of the Pigeons—Criticism of His Acting—Stone, the Dramatist and Suicide—A Marriage Never Consummated—Lafayette Visits the Theatre.....	62

## CHAPTER VII.

1825. Edwin Forrest Joins the Company—Arthur Keene's Awkward <i>Debut</i> —Unhappy Mrs. Barrett—Early Criticism of Forrest—William A. Conway, the Hypochondriac Actor and Clergyman—Melancholy Result of Being too Tall and Crossed in Love—Tom Hamblin—Canal Boat Poetry—Forrest on a Lark—Before John O. Cole—A Sermon on Gambling .....	77
--	----

## CHAPTER VIII.

1825. Edmund Kean, the Monarch of the English Stage—Early Life and Triumphs—Arrival in America—His Albany Engagement—Plays with Forrest—Mutual Impressions—Kean's Wonderful Acting—The New York and Boston Riots—Driven from the Athens of America—"Othello's Occupation's Gone"—A Strangely Dramatic End.....	88
--	----

## CHAPTER IX.

1825—1827. Maywood and his Adopted Daughter "La Petite Augusta"—Cooper, the First Representative American Actor—A Reckless Wager—An Actress Presiding at the White House—Old Jack Barnes and his Charming Wife—Opposition from the Circus—Gilfert's Inglorious Finale—Forrest Leaps Through a Barrel of Fire and Performs in the Ring for a Clown's Benefit—Pawns His Wardrobe to get to New York—Henry Wallack's Bad Luck—Appearance of Macready—Sketch of his Life and Criticism of his Acting.....	97
---	----

## CHAPTER X.

he South Pearl Street Theatre Under Roberts, Vernon and Phillips—Charley Parsons, the Parson-Actor—Hackett, America's Greatest Falstaff, Playing Yankee Characters and Telling Stories—Clara Fisher, Louisa Lane and Mary Rock, Three Infant Phenomena Still Living—The Clara Fisher Rage—Mrs. John Drew Acting at the Age of

Eight—Mary Rock's Romantic History—How the Modern Ballet Was First Received—A Bowery Audience Rush Blushing from the Theatre—Celeste, the Queen of Melo-Drama. ....	Page. 109
---	--------------

## CHAPTER XI.

1829. More French Dancers—Beginnings of the Albany Museum—"Yankee" Hill—Duffy & Forrest Managers of the Theatre—The Elder Joe Jefferson in the Stock Company—Biographical Sketch of William Duffy—His Stage Fight with Booth—Founds the Buffalo Theatre.....	125
--	-----

## CHAPTER XII.

1829—1830. "Blood for Blood"—An Actor Makes Good the Name of the Play—Miserable Death of a Favorite Actress—The Fate of Finn—Wind-up of the Circus—George Washington Dixon, first of the Negro Minstrels—How the Drama Wasn't Patronized—Interesting Figures—An Old Fashioned Theatre Lease—How Forrest Encouraged Dramatists—George Holland—"The Little Church Around the Corner,"	136
---	-----

## CHAPTER XIII.

1831—1833. Curious Appeal for a Benefit—An Old Favorite Eclipsed by a Performing Elephant—Master Burke, the Irish Roscius—Almost a Riot on Account of his Father—Charles Kean at the Age of Twenty—Duffy's Great Hit—Forrest Dismisses an Audience—A "Greek Tragedian"—Théâtre Closed on Account of Cholera—English Opera—James E. Murdoch—Tom Placide's Paper Collars—Jim Crow Rice and Albany's Claim to Being the Birth Place of Negro Minstrelsy.....	152
---	-----

## CHAPTER XIV.

1833—1834. The Kembles, Charles and Fanny—Extracts from Fanny's Journal—Death of "Aunt Dall"—Salary List of the Albany Theatre—Mazeppa's Modern Journey and Adventures—Tyrone Power's Appearance and the Row that Followed—His "Impressions" of Albany—His Place as an Irish Comedian.....	168
--	-----

## CHAPTER XV.

1834—1836. Some of Booth's Correspondence—Paganini's Sweet-heart—An Elopement Frustrated—J. Sheridan Knowles and his Pupil, Emma Wheatley—The Theatre on Fire—The	
---	--

	Page.
Museum—Joice Heth and the Siamese Twins—The Great Duffy Benefit—Murder of the Manager.....	182

## CHAPTER XVI.

1836—1839. Last Years of the Old Pearl Street Theatre—Char- lotte Cushman in Albany, where She Learned to Act—Her Only Love Affair—Her Favorite Brother Killed by an Ac- cident—Her After Life and Place in the Profession—Charles H. Eaton's Untimely End—Charley Parsons's Sudden Conver- sion—Joe Jefferson's Acting at the Age of Ten—His First Newspaper Notice—The Gigantic Josephine Clifton—Jean Davenport Lander—The Original of Dickens's Infant Phe- nomenon—The Theatre Becomes a Church.....	198
---	-----

## CHAPTER XVII.

1839—1845. The Dallius Street Amphitheatre—How Spaulding Came to Engage in the Circus Business—Poetical Address by Alfred B. Street—Forrest Plays to Nine Dollars—"Guy- ing" the Great Tragedian—John Greene Wins a Wager— Acting in a Thunder Storm—"Wake Me up When Kirby Dies"—Dummy Allen—A Budget of Stories About Forrest's Eccentric Dresser—His Turtle Soup and Silver Leather—A Remarkable Epitaph .....	217
--	-----

## CHAPTER XVIII.

1841—1848. Meech's Museum—Edward Eddy's Early Life—Ad- elaide Phillips as a Prodigy—The Future Mayor of Chicago as Manager—Charley Burke, William Warren, John Brougham,	233
--	-----

## CHAPTER XIX.

1847—1848. The Brief, Eventful History of the Odeon—Col. Harcourt's Theatre—A Bass-viol Explosion—Charlotte Barnes —Barney Williams—The Viennoise Children—Edmon S. Conner—Charming Julia Dean—The Great Fire of 1848....	243
--	-----

## CHAPTER XX.

1848—1852. Palmy Days of the Museum—Its Enlargement by John M. Trimble, the Lightning Builder—Meech, the Mana- ger—The Lovells—Chanfrau, the Original Mose—Booth at the Great Fire—He Dons a Red Shirt and Runs with the Ma- chine—His Death on Board a Steamboat—The Albany Bel- lows—Mr. James G. Maeder—The Pitts, from England— Charley Smith—The Nickinsons—Mr. and Mrs. John Drew —The Bateman Prodigies—Eliza Logan's Singular Present	
--	--

—John Collins—Sir William Don, Actor—McKéan Buchanan—Queen Victoria's Kindness to an Actress.....	Page. 249
---	--------------

## CHAPTER XXI.

1852—1855. Last Days of the Museum—Lola Montez, Countess of Lansfeldt, as Adventuress, Actress, Court Favorite, Invalid and Penitent—Mary Wells's <i>Debut</i> —Gustavus Brooke—Mrs. Mowatt, the Child Wife and Actress—Lysander Thompson—The Edwin Forrest Divorce Case—Eighteen Years of Litigation—The Denin Sisters—Maggie Mitchell—William J. Florence—Last Nights—Poor, Blind Albertine—A Budget of Stories About the Museum—A Real Tragedy—Herr Driebach's Tiger and the Musician's Nose—A Boy's Toe Bitten off by an Acrobat—Estelle Potter's Impromptu Dagger.....	265
---	-----

## CHAPTER XXII.

1852—1859. The Green Street Theatre Re-opened—Poor Preston's Tragic End—Madame de Marguerittes—A Countess for Manager—Gaslight Foster—Edmon S. Conner—Uncle Tom's Cabin; Its Production in Troy—Little Cordelia Howard—How the Part of Eva was Fitted to Her—Rose Eytinge's <i>Debut</i> and Marriage—Mary Mitchell Albaugh—Charlotte Crampton and her Peculiarities—Life and Death of the "Count Joannes"—Burton, Funniest Actor of them All—Matilda Heron—The Theatre Becomes a Concert Hall.....	281
---	-----

## CHAPTER XXIII.

1859—1861. The Gayety Theatre—John W. Albaugh—Biographical Sketch—Adah Isaacs Menken, the Poet-Actress—Her Wild and Reckless Life—How She First Rode Mazeppa in the Green Street Theatre—Tricks of the Profession—Laughable Incident—The Over Fat Gladiator—Frank Lawlor—John Wilkes Booth—Lincoln and his Assassin Visit Albany Together—Booth Wounded by a Woman—The Tragedy of Tragedies—Close of the Theatre.....	305
---	-----

## CHAPTER XXIV.

1863—1867. The Academy of Music—Opening under Trimble—Drama of "Davy Crockett"—Its Author Killed by Criticism—Letter from Mr. Mayo—The Stoddarts—Campbell, the Opera Singer—John McCullough—Biographical Sketch of Ada Gray—Jean Hosmer—Lotta—Early Criticism—Ellen Tree—Frank Mayo—His Advice to Actors—Dan Bryant—	
--	--



	Page.
Last Appearance of Mrs. Vernon and Mary Gannon—Death of Mr. Trimble.....	329

## CHAPTER XXV.

1867—1868. The Academy Under Miss A. G. Trimble—Louise Sylvester—Her First Effort in Tragedy—Narrow Escape of a Musician—Ada Clare, Queen of Bohemia—Death by Hydrophobia—The Academy Destroyed by Fire.....	359
--	-----

## CHAPTER XXVI.

1869—1876. The Division Street Theatre—Opening under Frank Lawlor—Walter Keeble—Sketch of Augusta Dargon, the Irish Tragedienne—Fanny Davenport—Tony Denier as Manager—"Twenty-seven Years Old"—Sappho—Letter from Felix Morris—Last Years of the Capitol Theatre—Destroyed by Fire.....	365
--	-----

## CHAPTER XXVII.

1869—1872—1880. The Trimble Opera House under Lucien Barnes—Opening—Death in the Orchestra—Great Success of Ixion, The Black Crook, Divorce, etc.—Lydia Thompson—Scott-Siddons and Walter Montgomery—Janaushek, the Great Bohemian Actress—Lawrence Barrett—The Bandmanns—Narrow Escape of a Beautiful Witch—Charles Matthews—Agnes Ethel—Edwin Forrest's Last Engagement—Winnetta Montague's <i>Debut</i> , History and Death—Kate Claxton—Barnes's Financial Failure—Aaron Richardson—The Trimble becomes the Leland, and J. W. Albaugh its Manager.....	376
--	-----

## CHAPTER XXVIII.

Tweddle Hall—Its Dramatic History—John T. Raymond—Edwin Booth—Maggie Mitchell and her Fanchon—Parepa Rosa—Ristori—Clara Louise Kellogg—Martin Opera House—Christine Nilsson—The Fire—Charlotte Cushman's Last Albany Engagement.....	398
--	-----

## CHAPTER XXIX.

Conclusion—.....	407
Additions and Corrections.....	413
Index.....	415

## CHAPTER I.

1745-1752.

*Introduction of the Drama into America.*

WHEN the future historian of the American drama begins his hitherto neglected work, he will find, though not required to extend his researches much beyond the middle of the eighteenth century, that his initial chapter must be one of speculation and surmise, rather than of authenticated record. To whom belongs the honor of founding the theatre in the new world, where the first play was produced, what it was and who performed it, are questions which, though answered with great exactness of detail by some writers, are still open to debate, and likely always to remain so.

William Dunlap, to whom the aforesaid future historian must perforce acknowledge himself much indebted, unhesitatingly confers the honor upon Hallam, and says further that the first theatre opened in America by a company of regular comedians, was in Williamsburgh, then (September 5, 1752) the capital of Virginia; that the play was the "Merchant of Venice," followed by "Lethe," a farce by Garrick. Since Mr. Dunlap's book was written, however, it has been ascertained beyond question, that Hallam was not the first in the field of management in this country, and although the above mentioned performances took place as stated, the occasion was not the initiation of the drama in America, notwithstanding the date thereof was honored with a grand centennial observance at

Castle Garden, Monday, September 6th, 1852 (when the original bill was carefully reproduced). On the contrary, the very building in which the Hallam company made their debut had been erected for dramatic purposes two years previous, and presumably occupied by the "Philadelphia company," who, previous to 1752, also built a theatre in Annapolis, Md. This Philadelphia company Dunlap only alludes to contemptuously as "some idle young men" who, perpetrating the murder of sundry plays in the outskirts of the town, were arrested, and on confessing the crime and promising to spare the poor poets in the future, were bound over by the Philadelphia authorities for good behavior. It is probable that in 1748, they were only professionals in embryo, but their leader, Thomas Kean, preceded his great name-sake (a curious coincidence), by being the first American *Richard*, and was probably the manager of the company which produced the play in Nassau street, New York, March 5th, 1750, and he was certainly associate manager with Murray at the same place in the following September, when they played to crowded houses. It is thought by some (but this is merely surmise), that Murray and Kean may have been the two young Englishmen who, about this time, shocked all New England by playing, with the assistance of volunteer talent, Otway's tragedy of "The Orphan, or Unhappy Marriage," at a coffee house in State street, Boston, a proceeding which led the great and general court of Massachusetts to pass an act in March, 1750, To Prevent Stage-Plays and other Theatrical Entertainments.

Still another authority (Bernard), asserts that John Moody founded the American stage in the Island of Jamaica, about 1745, with an English company brought over by him; that in four years he made a small fortune, and going to England, recruited a second company, but instead of coming back with them, was induced by Garrick to remain at Drury Lane, where he became celebrated as an Irish actor. The company, however, came over, and were the second dramatic organization

to cross the Atlantic, thus making Hallam's company third, instead of first, as claimed by Dunlap.

But of all the actors who preceded Hallam's company, next to nothing is known. They strutted their little hour upon the stage, no doubt affording amusement to thousands, and then were heard of no more, it being by accident only that the names even of a few of them, have come down to us, with such meagre information as to their performances as scant advertisements in the newspapers of the day afford.

## CHAPTER II.

1760-1786.

*The Drama at the Hospital, Albany.*

IN order to write a history of the theatre in Albany, one must go back at least 110 years. Even before that time dramatic performances were given; but as they were simply the amusement of amateurs, they hardly come within the scope of this record. Still the circumstances connected with them are so curious that the reader will perhaps pardon "meandering" even at the outset, inasmuch as it has been the habit of stage historians to digress frequently from their narrative since the days of Colley Cibber.

In 1760, as Mrs. Grant tells us in her "Memoirs of an American Lady," a regiment of English soldiers was quartered in Albany for a while, and the officers, with the gayety for which military men are noted in all times and in all countries, inaugurated a reign of pleasure and frivolity such as the sober Dutch town had never known before, and to cap the climax, fitted up a barn into a private theatre, and produced "The Beaux' Stratagem." Although its wit is none of the most delicate, it is very doubtful whether Farquhar's sentiments were sufficiently understood by the majority of the listeners, to have much moral effect one way or the other, so

indifferently was the English language understood by them. Few, indeed, of the natives, had ever seen a play before, or hardly knew what the word meant; yet they found rare sport in watching the young men, some of them displaying great hoops and flirting about the stage in female apparel. But while the younger portion of the community were vastly amused, and not much harmed thereby, opinions extremely adverse to the performance rapidly gained ground among the older and soberer folk. It was said that these wild young officers, familiar with every vice and disguise, had not only spent a whole evening in telling a gigantic lie, but they were themselves the lie! that they had violated the express commands of Scripture by appearing in women's clothes, and above all things they had actually painted their faces! Such a violation of decorum had never been known on the upper Hudson before, and the good dominie, Rev. Theodorus Freylinghausen, pastor of the Dutch Reformed Church, became much exercised about it. He exhorted in the street and preached in the pulpit, but the officers laughed openly at his authority, and many of the young lambs of his flock, captivated by the dashing manners of the soldiery, ventured to think their worthy pastor quite too severe on a new and innocent amusement, and so it was that two parties grew up and great was the excitement. The first play had been so successful that a second was announced, "The Recruiting Officer," by the same then popular author. The next Sunday the much aggrieved dominie was more severe than ever in his denunciations of what he honestly thought an alarming evil. Early Monday morning he found deposited at his door a club, a pair of old shoes, a crust of black bread and a dollar in money. Where they came from no one knew; but what they were there for the poor pastor readily guessed. It was an emblematical message, signifying to him that he was wanted no longer. The keenly sensitive man felt the insult deeply. Believing his influence to have ceased, his sceptre to be broken, he

resolved to take the hint and return to Holland. In vain his friends endeavored to assure him that he was mistaken; that it was at most, the work of the giddy and thoughtless whose opinion was not worth heeding; but it was of no use, he was determined to seek his native shores. A Dutch ship happening to touch at New York about this time, he embraced the opportunity and sailed, promising, however, soon to return; but he never did. Month after month rolled away, and finally tidings came that he never reached his home; that for days he walked the deck silent and melancholy, and then suddenly disappeared and was never heard of more. Whether by accident he fell into the trackless sea, or whether goaded to despair by a sense of lost popularity and usefulness, he had, in a fit of insanity, thrown himself overboard, no one ever knew. It is a singular story, and rather an ominous prelude to our theatrical history. With the superstition for which the profession is proverbial, it is not to be wondered at that some unfortunate showmen, as they start from Albany on foot, lay their ill-luck there to the revengeful ghost of Rev. Theodorus Freylinghausen.

The first dramatic performance recorded as given by professionals in Albany, was July 3d, 1769. The actors were the American company, organized a little less than twenty years previous in England by the Hallam brothers. It is this company to which William Dunlap, the first writer on the history of the American theatre, gives the credit of founding the drama in this country; but as we have shown, they were neither the first nor the second company of professionals who appeared in the new world; their predecessors having been a company led by Murray and Kean in 1750, and a troupe still earlier in the field, led by one Moody. Of these, the advance guards of the great Thespian army which has since crossed the ocean, but little is known, save that they played in the south, and as far north as New York. The Hallam company's record is more fully written. They had played first at Will-

iamsburgh, Va., in September, 1752; in Annapolis, and in New York at the Nassau street theatre, in the fall of 1753. They had gone subsequently to the West Indies, where Lewis Hallam, their first manager, had died, and his widow had married David Douglass, who reigned alone monarch of the drama in America, the elder Hallam having early relinquished his interest in the enterprise. On the return of the company from the West Indies in 1758, they found hard work to establish themselves any where, but played in Philadelphia, Newport, Perth Amboy, Williamsburgh, Annapolis and New York, and then probably revisited the West Indies. In 1767, the John street theatre in New York, was erected, and the company were there for a year or two, and in the summer of 1769 obtained permission of the governor of the colony, Sir Henry Moore, baronet, to play in Albany for one month only. According to the custom of the times, performances were given only on Mondays, Wednesdays and Fridays. There were no newspapers to criticise the plays or record even the names of the players. It is known, however, that Lewis Hallam, Jr., was the leading gentleman of the company; that John Henry was the tragedian; Miss Cheer was the leading lady; Mr. Woolls, principal singer. The town had less than 3,000 inhabitants. There was, of course, no theatre, and the hospital, which stood on what is now Pine street, near the site of the Lutheran church, was fitted up for the use of the Thespians. Prices of admission were as follows: boxes, six shillings; pit, four shillings; gallery, two shillings. The only play of which the title is recorded, is Otway's "Venice Preserved," with which they opened. This was a great card in those days. It was followed by a farce, perhaps "Lethe," by Garrick, as that was also a favorite after-piece with the company, and often used on opening nights to offset the gloom of Otway's dreary tragedy. Whether the season was successful, or whether it lasted through its allotted time or not, we have no means of knowing. If the poor players did make more than



their expenses, it was an exception to the general rule, for they were then regarded by many as no better than vagabonds and mountebanks, no matter how lofty the sentiment they uttered, or pure the morality they inculcated.

It is not surprising that for the ensuing decade and a half, there was a gap in theatricals, over which we vault without comment, and come to the first dramatic notice ever published in Albany. It appeared under date of December 5, 1785, in a supplement to the *Albany Gazette*, Charles R. Webster, editor. As the first of many thousand that have followed, it is not without interest:

We have the pleasure to inform the public that a number of carpenters for these some days have been employed fitting up with the greatest expedition the hospital in this city as a theatre, under the direction of the managers of the company of comedians who have entertained the inhabitants of New York for some months past with so much satisfaction to the public, and reputation to themselves. Their continuance amongst us will be but for a short time. It is therefore to be wished that all lovers of the drama in this city and its neighborhood, would exert themselves in encouraging these ingenious sons and daughters of Thalia and Melpomene, as it is universally acknowledged that theatrical representations are of all others best calculated to eradicate vulgar prejudices and rusticity of manners, improve the understanding and enlarge the ideas.

The "earmarks" of the box-office are quite apparent in the above, although it was printed as editorial comment. Like many another published since then, it undoubtedly emanated from the pen of the enterprising "advance agent," whose contribution was gladly accepted by the printer, as expressing better than he could himself, the idea it was desired to convey. In the same issue of the *Gazette* appeared the following advertisement containing probably the oldest Albany play-bill in existence:

## BY AUTHORITY.

On Friday evening the 9th December, 1785, THE  
THEATRE in the City of Albany

Will Be Opened

With an occasional Prologue

By Mr. Allen.

After which will be presented A COMEDY in two acts  
CALL'D

## CROSS PURPOSES.

Mr. Grubb and Robin.....	Mr. Moore
George Bevil.....	“ Bentley
Harry Bevil .....	“ Warsdale
Servant .....	“ Bellair
Chapeau, F. Bevil & Consol.....	“ Allen
Emily.....	Mrs. Moore
Housemaid.....	Mrs. Bentley
Mrs. Grubb.....	Mrs. Allen

After the comedy,

An Eulogy on Free Masonry

By Brother Moore.

To be followed by a DANCE called

## LA POLONESE.

To conclude with a COMEDY of three acts written  
by Shakespeare

Call'd,

## CATHARINE AND PETRUCHIO,

OR,

## THE TAMING OF THE SHREW.

Petruchio .....	Mr. Allen
Baptista.....	“ Bentley
Grumio .....	“ Warsdale
Hortensio .....	“ Bellair
Pedant.....	“ Duncan
Biondello.....	“ Moore
Bianca .....	Mrs. Moore
Curtis.....	Mrs. Bentley
Catharine.....	Mrs. Allen

Doors to be opened at five o'clock and the perform-  
ance to begin precisely at six.

Tickets, (without which no person can be admitted)  
to be had at Mr. Lewis's tavern—as no money will be  
received at the door.

Box 8s. GALLERY 4s.

No person to be admitted behind the scenes.

N. B.—Stoves are provided for the boxes, to render the house warm and comfortable.

The peculiarities of this first of Albany play-bills, so readily suggest themselves, that it is hardly necessary to call attention to the exceedingly primitive features of early hours, the doubling of characters, and the certainty that part of the house at least would be warmed in the month of December. The first play, "Cross Purposes," was a farce by O'Brien. It had been acted at Covent Garden, was printed in 1772, and played at the John street theatre, in New York, June 7, 1773. It was founded on the *Trois Freres Rivaux*, and contained touches of genuine humor and many strokes of satire. The interludes speak for themselves, and of Shakespeare's comedy, nothing need here be said.

The company was not a strong one. Several of its members, however, had just been associated with Lewis Hallam, Jr., (the successor of Douglass before mentioned) in the first feeble attempts at histrionism made in New York after the revolution. Coming back from the West Indies, the players had spent a few unprofitable months in Philadelphia and then a feeble detachment came on to New York, with Hallam, and opened the John street theatre, August 24, 1785. So pronounced was the opposition to plays at that time, that the entertainments were advertised as a series of lectures to begin with a prologue and end with a pantomime, the music selected and composed by Mr. Bentley. September 20th they came out boldly with a play and produced "The Citizen," the first drama played in New York after the revolution. The season closed November 1, and Hallam being encouraged to bring on his main body of artists, did so, and opened with them November 21, whereupon his advance guard, slightly recruited, came up the river to Albany.

Of the *personnel* of the company but little is known, except that it is supposed Mr. and Mrs. Allen were the parents of that highly eccentric specimen of

humanity, Andrew Jackson Allen, afterwards well known in Albany as Edwin Forrest's dresser, whose silhouette adorns Mr. Stone's Recollections of the Stage, and of whom we shall speak hereafter.

The performance did not come off on the night specified, as the following notice published in the *Gazette* one week later, explains :

ALBANY, 8th December, 1785.

The public are most respectfully informed that the entertainment intended for Friday evening, is unavoidably postponed, notwithstanding the managers have made use of every effort in their power to complete the necessary preparations, but from some unexpected delay, they find it absolutely necessary to defer the exhibitions until Tuesday evening, the 13th next, when it is humbly hoped that every part of the preparations will be finished so as to meet the future approbation and encouragement of the public.

Meantime the announcement that a theatre was to be opened had created much feeling, a large number of citizens being violently opposed to such an innovation. As was seen by the advertisement, the players were acting "By Authority," having obtained permission to appear in the hospital from the city corporation. No sooner was this known than the following petition was circulated and signed :

*To the Worshipful the Mayor, Recorder, Aldermen and Commonalty of the City of Albany, this petition humbly sheweth :*

That your petitioners having observed in the supplement to the *Albany Gazette* of the 5th inst. an advertisement in the following manner :

"By Authority.—On Friday evening, 9th December, the theatre in the city of Albany, will be opened," etc., beg leave humbly to represent to your worshipful board the present state and situation of this city. Though in the same paper the inhabitants are suspected of rusticity and want of politeness, they have so much common sense, we trust, as to judge and to declare that we stand in no need of plays and play-actors to be instructed in

our duty or good manners, being already provided with other and much better means to obtain sufficient knowledge and improvement in both. But the pressing necessities and wants of many families, after a long continued and depressing war, the debts still due to the public for the safety and convenience of the state and this city; as well as many objects of charity (not to mention the gratitude we owe to God,) call upon us to request the impartial reconsideration of your resolution by which that authority was given, and to make such amendments as are consistent with your wisdom and prudence, to acquaint your citizens that the intent and meaning thereof was not publicly to authorize and thereby to applaud and encourage theatrical exhibitions of those persons, who, having left another more populous city pretend to stay but a short time amongst us, probably to support themselves on the way to another place, where they expect to meet with better friends and political connections; but in reality will drain us of our money, if not instil into the minds of the imprudent principles incompatible with that virtue which is the true basis of republican liberty and happiness.

The war of the revolution was not at that time so far in the background but that there still existed a bitter feeling against the mother country, and the fact that these players were English, on their way to Canada, "where they expect to meet with better friends and political connections," is shrewdly made use of to arouse public prejudice against them.

The excitement which this petition created may be judged of from the fact that while usually local matters were disposed of in a quarter of a column or less of the *Gazette*, one whole number (exclusive of advertisements) is filled with communications upon this topic. Among them is an address originally written in New York upon the same subject, but so "well adapted to the present state of things in this city, that to give it place would oblige a great number of customers." The accommodating printer did so to the extent of more than two columns. A few excerpts will show its tenor. It begins:

A new species of luxury and dissipation has lately arrived in this city, and by the most artful methods is gradually gaining ground amongst us. The measure of our folly, pride and expenses was not it seems, quite full, and to complete our character as a people wholly given to pleasure, idleness and vanity, THE THEATRE must now be opened.

After a lengthy diatribe against the drama, the writer concludes as follows :

If there should be certain characters who have so far forgotten themselves and what they owe to a republic as to countenance these follies and strengthen the hands of the stage-players, the serious citizens would reprobate their conduct and take leave gently to remind them that *the people* are now the source of honors. Whether our worthy magistrates will be able to oppose the torrent is doubtful ; that they would be protected and supported in suppressing the theatre by the strength of the city is certain. From another quarter it could soon be effected: Such is the spirit of the people that one word as a signal, would lay the play-house in a few minutes to the ground. But these are not proper weapons. The serious inhabitants hate mobs and will ever discountenance them. But they give fair notice in order also to prevent these unwelcome strangers from needless expense in importing their splendid apparatus, that another method more legal and efficacious will by-and-by be taken, when such numbers of respectable characters will openly appear against the stage as will oblige these Scaramouch gentry, with all their enchanted caves and alluring machinery to depart from our state.

Thus it will be seen that the playhouse was openly threatened in the public prints. The petition above given was signed by seventy inhabitants, being started, another correspondent says, "by a few persons very remarkable for a close, studied attention to the formalities of religion, who have procured the names of some of the most respectable of our citizens to the petition. They also publicly threatened to rise up and destroy

by violence the building intended to be occupied as a theatre, provided it was opened for that purpose."

The petition was presented to the corporation on the 12th of December, and the motion to reconsider the resolution was adopted. It was argued that permission having been given the comedians November 28th, to exhibit in the city, and afterwards, a majority of the corporation being convened, permission was further given them to use two rooms in the hospital for that purpose, and the comedians having thereupon gone to considerable expense in fitting up the rooms, the corporation could not, consistent with justice or honor, retract, any more than could a private individual.

The result was a brilliant victory for the drama, as the following literal transcript from the city records of the period shows :

CITY HALL, ALBANY, 12th December, 1785.

A Petition of Harman Gansevoort, John Ja. Lansing and Others, was Read and filed.

Alderman Inn Moved that the Comedians have not the Liberty to exhibit Their Theritrical performances in the Hospital, and on the Question being put to agree to the Motion it was Carried in the Negative as follows (to wit):

For the Motion — Aldermen Hun, Ten Broeck; Assistants Gansevoort Junr., Lansing — 4.

Against the Motion — Mr. Mayor, Mr. Recorder, Aldermen Yates, van Rensselaer, Douw, McClallen; Assistants Wendell, Winne, Visscher — 9.

Resolved that in the Opinion of this Board, they have not a Legal Right to prohibit the Company of Comedians in this City, from exhibiting their Theatrical performances.

Resolved, that as a Formal application was made by the said Company of Comedians to this Board, for Leave to occupy two Rooms in the Hospital for this purpose and as this application was notorious and not Hastily Granted, so that sufficient time was afforded to the Inhabitants to Express their sentiments and altho. the Permission was granted by a Majority of Members Comprising the Corporation, they conceive that it would

be unjust at this time and forfeit their Honour to Deprive the said Comedians of the use of the said Rooms and subject them to useless Expence.

The old hospital was not pulled down either, but sheltered the comedians till February, when they went on their way to Montreal, for which place they were bound, stopping in Albany only "until the season for passing the ice arrives." Weak and feeble as was the company, it appears they did not allow the legitimate to stagger them in the least. On Friday, December 16th, "The Countess of Salisbury," a tragedy by Hall Hartson, was presented with the farce "The Deuce is in Him," by Coleman. For Thursday evening of the same week "George Barnwell" (for years the strongest moral card in the whole repertory of British plays), was brought out with "The Wrangling Lovers," a farce by William Lyon. No criticism of the plays or playing was published, but in several cases preliminary notices of the various dramas were printed, being evidently furnished by the players themselves to the one newspaper of Albany. In particular, the great merits of "George Barnwell" were set forth at length, and its salutary influence in warning young men of the dangers that beset the path of him who follows after the strange woman, was warmly commended. Wednesday, 29th, Mrs. Centlivre's "Busy Body" was played with a Mr. Pinkston as *Marplot*, and his wife in the cast. "Catharine and Petruchio" was repeated, and during the engagement the following were also produced: "Venice Preserved" and "Cross Purposes;" "She Stoops to Conquer" and "Love a la Mode;" "The Fair American, or the Young Quaker," by John O'Keefe (first time in America); "The Citizen," "Lethe;" a pantomime or two, and February 17th, 1786, for the last performance, "The West Indian."

The controversy in regard to the theatre extended through several numbers of the *Gazette*, and served as a capital advertisement, if nothing else. Whether it resulted in large audiences, we have no means of



knowing, but that the entertainment was generally regarded as dangerous in its tendencies may be inferred from the following extract from a correspondent who writes some weeks after the theatre was fairly established:

It would be doing injustice to our magistrates not to mention here, that though it was not in their power to prohibit, yet they have never extended their authority so far as publicly to sanction the opening of the theatre, and if common fame can be credited, none of them have countenanced the comedians by attending their exhibitions, an example worthy of imitation of all ranks. When we find this darling vice encouraged in the first, and patronized in the second city of the state, and rearing its ensigns in each corner thereof, is it not high time for considerate inhabitants to step forth and treat the increasing evil with firmness and resolution, ere it be too late?

The words "By Authority" at the head of the advertisement, were early changed to "By Permission." An address announced to be delivered by one of the players, "To the Enemies of the Theatre," was withdrawn by the author. Performances were given only on Tuesday and Friday evenings. The orchestra was augmented, and from the fact that on the last week of the performances, the following notice appeared at the foot of the bill, we may infer that the season resulted more favorably than many that followed it:

All persons having any demands on the theatre are desired to call on Mr. Allen at Abraham Bloodgood's, and their accounts will be immediately paid, as the company of comedians positively leave this city on Saturday next.

The last we hear of the company is the following good word for them in the *Gazette* of February 23d:

On Monday last, the company of comedians who have been in this city for these some months past, set off for Montreal. In justice to the company, we cannot omit mentioning that their conduct has been such as to meet with the approbation of the city in general.

Without doubt they "paid the printer." Let us hope that they had something left to help them on their way. The old hospital in which they performed, which was built in the time of the French war, was sold at auction and pulled down in August, 1808.

## CHAPTER III.

1803-1811.

*The Drama at the Thespian Hotel.*

AFTER the departure from Albany of the second company of comedians in February, 1786, there was what would now be called a long dearth in theatrical matters. We do not know that any plays were presented till 1803, when Mr. Hallam's company arrived and played three nights in a week, from August 22d to October 27th. The city had nearly doubled in size, and had become the state capital. It supported two or three newspapers, and although they were larger, and in some respects better than the *Gazette* of the previous century, no more space was given to local news, and the theatre was about as thoroughly ignored as it had been previously abused. The *Albany Register* gave one preliminary notice of Mr. Hallam, but the *Gazette*, which eighteen years previous had devoted columns to the subject, was silent, and only the advertisements gave sign that the theatre was open. Yet the company was far the superior of any that had been seen in the city. It was the same that had played at the Park theatre in New York for six seasons, and was now under the management of William Dunlap, the historian of the drama. He does not appear to have come to Albany, and Lewis Hallam (the second of that name, his father having been here in 1769) was acting manager. He had been an excellent actor, but was now past his prime. His second wife, *nee* Tuke, was with the company, and though sometimes addicted to the use of stimulants, was the first American actress who attained celebrity.

Lewis Hallam, jr., a son of Hallam's first wife, was only an ordinary actor. John Hogg was excellent as a comic old man. Joseph Jefferson, comedian, was the first of that name who became famous on the American stage. He and his wife, a good comedy woman, afterward were great favorites in Philadelphia. He was grandfather of the present famous *Rip Van Winkle*. Miss E. A. Westray, or as she was sometimes called, Mrs. Villiers, was the tragedy woman. Besides these there were Messrs. Martin, Robinson, Shapter, Mr. and Mrs. Seymour, Mrs. Pettit and Mrs. Simpson, of whom we know but little.

The performances were given at the Assembly room, a dancing hall in the north end of Pearl street, near Patroon street, first called Angus's long room, and at this time the Thespian hotel. It was a public hall used for various purposes, and in 1801, by the United Presbyterians as a church, and finally taken down in 1835. A building was erected upon its site for a school, and afterwards a dwelling, now second door from Clinton avenue, occupied by Dr. S. B. Ward.

The price of admission was one dollar. The following are among the plays produced: "She Stoops to Conquer," and "Miss in Her Teens;" "School for Scandal," and "All the World's a Stage;" "Busy Body," and "Village Lawyer;" "The Wonder," and "Modern Antiques;" "Clandestine Marriage," and "Catharine and Petruchio;" "Child of Nature," and "Love a la Mode;" "George Barnwell;" "Poor Gentleman," and "Three Weeks after Marriage;" "The Fair American," and "Highland Reel;" "Inkle and Yarico," and "No Song, No Supper;" "Douglas," and "The Spoiled Child;" "Jane Shore" and "The Purse;" "The Gamester," "The Revenge" and "The Poor Soldier;" "The Stranger" and "Children in the Wood;" "Love in a Village;" "The Provoked Husband" and "The Adopted Child;" "The Dramatist" and "Rosina;" "School for Soldiers;" (in act 5, the stage to represent a camp painted for the purpose by Mr. Martin,) and "The Midnight Hour." On the last night of the

season, October 27th, part of the theatre was railed off, admittance to which was half price. Mr. Dunlap, in recording the engagement in two lines, says, "they played at Albany, with some success."

During the next six years we cannot learn that much attention was given to the drama, and amusements of all kinds were decidedly scarce. Without pretending to give a complete record of all the shows that came along, it may be said that July 24th, 1806, Mr. Sicklès gave dramatic recitations in the Thespian hotel, and three or four months later, Mr. Gimbrede taught there the arts of dancing, fencing and taking miniature likenesses. November 15th, of the same year, the great sensation was an African lion, which the month previous had been exhibited in Poughkeepsie, the show winding up with "a grand bait to take place between the lion, six bears and twelve bull-dogs in a large field where ample accommodations will be prepared for spectators; admittance \$1."

In 1808 two royal tigers were to be seen at the Thespian hotel. In the same year the Albany museum was established by Ralph Letton (who solicited donations of curiosities, for which he would give tickets in exchange,) and a circus pitched its tent here. In the old court house, J. Scudder unrolled a panorama and Sig. Faleroni gave exhibitions of electricity. The Thespian hotel was opened April 24th for a performance of *Macbeth* (first time in Albany) by Mr. Cook, supported by a company of people whose names were quite unknown to fame. The star could not have been George Frederick Cooke, as he did not arrive in America till after that date. It is quite likely that this and other performances of which no record is left, tended towards lowering popular respect for the drama, as August 2d, Mr. Ormsby, "after an absence of eight years" opened the theatre with "New Hay at the Old Market," "Provoked Husband," "The Prize," and "Quack Doctor," and in making his announcement, said:

"The patrons, friends and admirers of the drama, which the present manager knows by experience to be numer-

ous, and of the most liberal kind in this city, are most earnestly requested to lay aside any prejudice which might arise from former experiences at the Thespian hotel, as it must be obvious to every amateur that the success of the present undertaking will entirely depend on the first night."

We do not learn that there was a second, and are led to believe that the prejudice, Mr. Ormsby speaks of, was too strong to be overcome, even by the eloquence of his appeal and the length of his bill.

On the 14th of November, 1810, the Thespian hotel, "having undergone an entire and improved alteration, with the additional advantage of a commodious receptacle for boxes," was opened under the direction of Mr. Hayman; boxes \$1, pit 50 cents; smoking entirely prohibited. A correspondent of the *Gazette* says: "Mr. Hayman, the manager, has been at considerable expense in fitting up the room with suitable neatness and convenience, and an entire separation of the boxes from the pit and gallery will afford no little inducement to the respectable portion of the community to recognize his exertions." The opening bill was Colman's "Poor Gentleman" and "The Lying Valet." The cast of the principal play was as follows:

Dr. Ollapod.....	Mr. Bates
(From New York, Philadelphia and Boston, first appearance here.)	
Frederick.....	Mr. Morgan
(From Boston, first appearance here.)	
Sir Robert Bramble.....	Mr. Southey
Lieut. Worthington.....	Mr. Taylor
(From Boston, first appearance here.)	
Sir Charles.....	Mr. Anderson
(First appearance here.)	
Corporal Foss.....	Mr. Lucas
Farmer Harrowby, {	Mr. Hayman
Humphrey Dobbin, {	
Miss McTab.....	Mrs. Bates
(First appearance here.)	
Emily.....	Miss Edwin
Dame Harrowby.....	Mrs. Cowley

On the 3d of March a performance was given ("The Honeymoon" and "The King and the Miller,") "for the benefit of the poor debtors confined in prison." The sheriff of Albany county afterwards acknowledged the receipt of \$74.89 as the result of this charitable effort.

On the 5th of April, J. Howard Payne began an engagement of five nights, in which he was supported by the stock company. He opened as *Octavian* in "The Mountaineers," and during his engagement played *Hamlet*, supported as follows, this being the first cast of the play, probably, in Albany:

Hamlet.....	Mr. PAYNE
King.....	Mr. Lucas
Polonius.....	Mr. Bates
Horatio .....	Mr. Morgan
Laertes.....	Mr. Southey
Ghost.....	Mr. Taylor
Rosencrants.....	Mr. Anderson
Bernardo.....	Mr. Hayman
Player King.....	Mr. Jones
Grave Digger.....	Mr. Burke
(First appearance here.)	

Ophelia.....	Mrs. Bray
Queen.....	Mrs. Bates
Player Queen.....	Miss Cordell

Great as was the *furor* created by the acting of the young American Roscius, as he was styled, and voluminous as were his works as a dramatist, the memory of John Howard Payne will be saved from oblivion only by that one little song, "Home, Sweet Home." At the time he appeared in Albany as an actor, he was not quite twenty, and had been on the stage a little over two years, having made his *debut* at the Park theatre, in New York, January 24th, 1809, as *Young Norval*. He was born in New York, June 9, 1791, and was early removed to Boston. His father was a celebrated elocutionist, and a nervous complaint, with which the son was incapacitated for two or three years from severe study, was supposed to be benefited by exercises

of this character. As a result, young Payne became a leader in school exhibitions. He was urged to go upon the stage, but his father would not allow it, and soon after the boy went into a New York counting-house. Here he published a little paper called the *Thespian Mirror*, (a complete file of which [14 numbers] is in our possession.) It attracted attention by the ability of its criticisms, written, as few would have believed had it been told them, by a boy scarce in his teens. At length the secret came out, and so interested a certain gentleman, that he offered to pay the author's expenses at Union College, Schenectady, whither he was sent. There he started a periodical called *The Pastime*, which became very popular with the students. He was, however, severely criticised, and one day, as a joke, he sent to one of the papers in Albany, an article, which was published, berating himself, after the manner of his censors, in round terms. It produced a sensation at Union, many of his old associates turning the cold shoulder upon him. The affair came to an issue at a supper party, where an individual gave as a toast, "The Critics of Albany," and was, in common with the other carpers, decidedly nonplussed by Payne's quietly rising and returning thanks. Soon after, Payne's father becoming bankrupt, the son left college, and, with his parent's consent, went upon the stage, appearing at the Park, as above stated. At this, the only time he appeared in Albany (so far as we know) his figure was small, but neat, and his countenance handsome and beaming with intelligence. The characters he assumed were presented with the skill of a finished artist, combined with the freshness and impulsiveness of youth. He had previously played in Philadelphia, Boston, Baltimore, Richmond and Charleston. In the latter place, Henry Placide, afterwards the famous comedian, is said to have gained his first success by a capital imitation of Payne's style of acting. It would be an interesting story to follow this singularly gifted young man through his career as actor, manager, dramatist and critic, did space permit.



In 1813, he visited England, and appeared with success at Drury Lane. He wrote and compiled many plays, which were highly popular both at home and abroad, but was ill repaid, and sometimes suffered from extreme want. The opera "Clari," in which occurred the song of "Home, Sweet Home," made the fortune of every one connected with it, except the author. It gained for Maria Tree (elder sister of Mrs. Charles Kean), who first sang the well-known song, a wealthy husband, and filled the house and treasury of Charles Kean, the manager. It was estimated in 1853 that upwards of 100,000 copies of the song had been sold by the original publishers, whose profits, two years after it was issued, are said to have amounted to 2,000 guineas. The author only received £30 for the whole opera, and was not even complimented by a copy of the song from the publishers. In 1832 he returned to America, and on the 29th of November received at the Park theatre the first complimentary benefit ever given by the citizens of New York. The admission to the boxes and pit was \$5; gallery \$1. The receipts amounted to \$4,200. Payne was appointed consul to Tunis in 1841, and died there April 10th, 1852, aged fifty-nine.

May 17th, "Othello" was performed for the first time in Albany, Mr. Taylor probably playing the title *role*; *Desdemona* by a young lady, her first appearance on any stage.

Among the plays produced this season were the following: "John Bull;" "The Purse;" "The Next Door Neighbor, or Poverty and Honor;" "No Song, No Supper;" "Fortune's Frolic;" "Quaker Wedding;" "George Barnwell;" "Ways and Means, for Wives and Sweethearts;" "The Weathercock;" "Point of Honor;" "Douglas;" "Raising the Wind;" "Speed the Plough;" "Who is the Dupe;" "She Stoops to Conquer;" "The Honeymoon" (with Mrs. Bray, from Philadelphia, as the heroine); "Lovers' Vows;" "Rosina;" "Child of Nature;" "Jane Shore;" "Miss in Her Teens;" "Mayor of Garratt;" "Poor Soldier;"

"Agreeable Surprise;" "King and the Miller;" "To Marry or Not to Marry;" "The Sultan;" "The Country Girl;" "Catharine and Petruchio;" "The Romp;" "Richard III," (Taylor as *Richard*); "The Mountaineers;" "The Will;" "The Mock Doctor;" "Harlequin's Vagaries" (a pantomime); "Cheap Living;" "Inkle and Yarico;" "Castle Spectre;" "The Review;" "Two Strings to Your Bow;" "Highland Reel;" "Hamlet;" "School for Scandal;" "Way to Get Married;" "Jew and Doctor;" "Children in the Wood;" "Irishman in London;" "Henry the Fourth;" "Cure for the Heart-ache."

The season lasted till the last of May, 1811. It was not till after several nights that the ladies graced the theatre with their presence, and the fact is then noticed in the *Gazette* as a decided sign of encouragement.

It was during the summer of 1811 that George Frederick Cooke visited Albany, not professionally, however,—as we have no record that he ever played here—but on a wedding tour, having been married (for the third time) June 20th of that year, to Mrs. Behn, daughter of Mr. James Bryden. They arrived July 17th, and after passing several weeks in Albany and Greenbush, proceeded northward as far as Lake George, and then returned to New York, where Mr. Cooke resumed his duties at the theatre. George Frederick Cooke, unquestionably one of the greatest actors of the century, was born April 17th, 1755, in Westminster. His first appearance as a professional was in 1776. At first he attracted very little attention, but after a tour of the English provinces, he returned to London and for ten years was the rival of John Kemble. In 1810 he came to America and died in New York, September 26th, 1812. He was as great a drunkard as he was an actor, and the story of his life told by Dunlap is, as Byron remarked, "all green room and tap room, drams and the drama." He was buried in St. Paul's churchyard, where a monument was erected to his memory by Edmund Kean, in 1821.

## CHAPTER IV.

1810-1817.

*The Green Street Theatre Before it Became a Church.*

In 1810, the population of Albany was full ten thousand, and the taste for theatricals was so pronounced, that the project of building a permanent play-house was advanced, and met with much favor. On the 14th of December, a meeting was called of those interested in the enterprise, to be held at Jared Skinner's tavern, in Green street. A committee was then appointed, and papers were circulated for subscriptions. It was found, however, (a case not without precedent) that people were more ready to talk than they were to act, and nothing decisive was done that winter. The next fall, John Bernard, a veteran actor and manager, came from Boston with a view of opening a theatre. In November, 1811, he published the following card :

Mr. Bernard, formerly of Covent Garden, and late of the Boston theatre, intends the first week in December to open a new temporary theatre in a pleasant, convenient part of the city, with a select company that shall perform such pieces as may tend to improve the minds, morals and manners of the rising generation.

This plan, however, does not appear to have been carried out, for in December we find Mr. Bernard playing *Sheva* and *Shylock*, and in "The Dramatist," and "The Foundling of the Forest," at the old Thespian hotel, which had been opened November 4th, by a company in which were Mr. and Mrs. Bates, Mr.

Claude and Mr. Slaughter, and which, in a few weeks, was strengthened by Mr. and Mrs. Young, the latter making a sensation in the part of *Adelgitha*, in the play of M. G. Lewis, of the same name (first time in Albany).

On the 26th of December, 1811, occurred the burning of the Richmond theatre, with a sacrifice of the lives of seventy-one human beings. This sad event threw a gloom over theatricals in all sections of the country. Many people saw in it the hand of God visiting His wrath upon unholy amusements, and the old discussion of 1785 was revived and carried on with much energy. Sermons were preached against theatres; communications written against them were published; and in view of the prospect that a permanent home for the drama was likely to be erected, a motion was made in the corporation board of the city, to put down theatrical exhibitions as a nuisance. A resolution was passed, directing the law committee to report "whether all public shows and theatrical exhibitions are not contrary to good order and morality, and, therefore, ought to be discountenanced."

The report on this resolution was made January 20th, 1812, and was long and exhaustive. It was understood to be from the pen of John V. N. Yates, then recorder of the city. It sets forth that the committee have examined the city charter and statutes of the state, and are convinced that theatrical exhibitions are not contrary to law, and that, therefore, they have no legal right to suppress them. After a well-written historical sketch of the drama, and the quotation of many authorities in its favor, the committee advance as their opinion "that a well-regulated theatre, supported by the respectable portion of society, so far from being contrary to good order and morality, must essentially contribute to correct the language, refine the taste, ameliorate the heart and enlighten the understanding." The report closed with the following resolution:

Resolved, That the board cannot legally interfere, nor would it be expedient for it to pass any laws regulating or restraining theatrical exhibitions in this city.

The resolution was passed by the following vote:

Affirmative — Herring, Vedder, Trotter, Lewis, Evattsen, Jenkins, Hansen, Steele, Shepperd, Van Vechten—10.

Negative — Brown, Webster, McMillan — 3.

Mr. Bernard, before mentioned, was the man to whom the friends of the drama looked to conduct a theatre as it should be. He was a finished comedian, and a manager of experience both in this country and in England. He brought with him to Albany, a letter of introduction and commendation from an Episcopal clergyman of Boston, and was for some months awaiting the action of those who proposed to build a theatre. Meantime, in his two or three engagements played at the Thespian hotel, he won much praise for his efforts in comedy. March 3d, 1812, appeared the following notice:

### MORAL AMUSEMENT,

#### OR THE MIRROR OF LIFE.

The lovers of the drama are respectfully informed that the subscription book now open to procure means for their future gratification, will be closed on or about Saturday, March 14th. During the interim it will be kept at Mr. Bernard's, next door to Mr. Buckmaster's Washington Garden. Those gentlemen who feel inclined to honor the cause, are solicited to insert their names with all due convenience. "There is a time for all things."

On the 16th of June it was announced by George C. Sharpe, treasurer of the Albany theatre, that proposals for building would be received at the office of the company in Steuben street, where plans might be examined. During the summer the theatre was erected, and on the 18th of January, 1813, it was formally opened to the public under the management of Mr. Bernard.

The site was on the west side of Green street, a

little north of Hamilton, and it is a remarkable fact, that the edifice is still standing, having escaped the fiery fate which has consumed so many structures of the kind in all parts of the world. Sooner or later a theatre burns, is the belief among insurance men, and they are justified by the records. The reason that this still exists is no doubt because it long ago closed its career as a place of amusement, and became a—pork store.

It is of brick and was originally 56 by 110 feet. Its builder was Lewis Farnham and it was owned by a joint stock company, among whom were John Van Ness Yates, Isaac Hansen, George C. Sharpe, Isaac Q. Leake, and John J. Godfrey. A writer of that day says:

“The building is neat and commodious; the size and construction of the room are precisely such as they ought to be for this place. It is neither too large nor too small. It is sufficient to contain the number of auditors that will ordinarily attend, and it is so small that a whisper on the stage can be distinctly heard in every part of the room.”

The opening must indeed have been an event in the little amusement world of Albany. Manager Bernard's admission fees were, to the boxes \$1; pit 75 cents; gallery 50, which, it will be seen, even in those days of low prices, were actually above those of to-day in the same city. So far from there being any fear of ticket speculators, it was announced that less than four of the front seats for the first night would not be sold in advance, “nor less than two as they progress.” Ten box tickets and ten pit tickets were offered for the season, always excepting benefit nights and not to be transferable.

On this auspicious occasion we learn that “the audience was numerous, respectable and polite.” The bill included “The West Indian” and “Fortune's Frolic.” Previous to the performance an opening address of two or three hundred lines was spoken by Mr. Southey. It was from the pen of Mr. Solomon Southwick, of the

*Register*, and as an interesting comment upon the times, a portion is given, omitting the first half, which was in praise of the drama generally, and preserving only that part which had especial reference to the occasion :

OPENING ADDRESS.

\* \* \* \* \*

And lo! where Hudson's wave majestic glides,  
O'er fair Albania's plains in vernal tides;  
Praised be the gen'rous flame that warms their hearts,  
Whose bounty flows to aid the rising arts;  
This noblest Temple sacred to thy name,  
Apollo! father of poetic flame!  
Rises in decent dignity and pride  
To genius, wit, taste, eloquence, allied,  
And Beauty's charms—for here shall Beauty bring,  
The choicest flowers that deck her rosy spring,  
Thus shall propitious stars reward our toil.  
For know, the cause that's graced by Beauty's smile,  
Has sacred truth for its exalted aim—  
And Truth approving—who shall dare to blame?

But ere my Muse, great Cooke! her flight has stay'd,  
Shall she not reverence thy departed shade?  
Thou Star of Tragic Fame! whose rising beam  
Gilded the fluent wave of Liffey's stream,  
Then spread its light to Albion's classic shore,  
That Garrick's shade might wonder and adore,  
Till proud, exulting in the million's smile,  
It spurned the limits of Britannia's isle;  
Wide o'er the Atlantic pour'd its orient blaze,  
And made Columbia mourn its parting rays.  
Thus like the stem that decked its native soil,  
Emblem of Beauty's bloom and Mercy's smile,  
The Shamrock evergreen—three climes did share,  
The living light of Erin's Tragic Star.  
Oh, Cooke! great, good and generous was thy aim,  
And unborn ages shall embalm thy name!  
"Thy frailties, buried with thy bones," no more  
Thy foes rejoice in, or thy friends deplore,  
While the great virtues, Heaven to thee did give,  
In mem'ry's fond adoring eye shall live.  
Where'er the tragic muse shall chance to stray,  
Thy shade, belov'd companion of her way,  
Shall still attend, and light the holy tear,  
To grace the virgin's, matron's, hero's bier.

And now, ye gen'rous, ye expecting throng;  
To this fair fane by Fancy borne along;  
Ye critics keen, well skilled in verbal wars,  
Wit's brilliant spirits—Beauty's brightest stars!

Lawyers who scorn to plead a villain's cause;  
Merchants, mechanics ruled by honor's laws;  
Soldiers whose valor burns with steady flame;  
Ardent to heal your country's wounded fame;  
Ye whom no danger, fear, or doubt appals,  
To shun the battle's blaze when Glory calls;  
Brave Tars, whose lightning gilds old Ocean's caves,  
Whose thunder calms the roaring of his waves,  
Whose blazing vengeance, on the stormy deep,  
Makes proud Britannia her lost laurels weep,  
Snatches, to grace Columbia's rising name,  
Old Neptune's trident, and old England's fame!  
Feel who at Hamilton's lamented name,  
Ye, more than sympathy's congenial flame;  
Your Clinton's loss in filial sorrow mourn,  
And hallow with your tears the hero's urn;  
In glory's visions who delight to rove,  
Beside the sainted shade of Vernon's grove.  
Decatur, Woods, Van Renss'lers, born to save  
In fields of blood or on the bloody wave,  
The trophies your immortal fathers won,  
Bunker's pure glory—Monmouth's proud renown!  
Whose deeds the Nereides of the deep shall sing,  
When o'er the mountain waves their echos ring,  
As down in coral caves they meet to mourn,  
The Brave who ne'er shall to their friends return:  
Who first at Niagara's hoary flood,  
Where gallant Nelson poured his patriot blood,  
And generous Cuyler, urg'd by war's alarms,  
They too expire in bright ey'd glory's arms—  
Amid Bellona's flame, sublimely bore  
Columbia's Eagle to the hostile shore;  
Perch'd him in thunder on the rampant wall  
T' exult—to weep—at Brock's untimely fall!  
Ye good, brave, cheerful, witty, wise and gay,  
Choice volunteers where Thalia leads the way,  
Or where Melpomene extends her arms,  
And wins ye with her sad, celestial charms—  
Ye friends of worth from youth to rev'rend age,  
Whose presence smiles upon our Infant Stage,  
One wish, this grateful heart would fain disclose.  
'Tis sweet, 'tis sad,—it falters as it flows;  
With scenes as bright as blissful Eden's bowers  
May guardian angels crown your fleeting hours.  
Pure be your joys as Vesta's sacred flame,  
The joys of Friendship, Freedom, Love and Fame!  
And when your lamp of life, no longer bright,  
On Fate's dark ocean sheds its glim'ring light,  
When the last respiration seals your doom,  
May Love, may Glory light ye to the tomb!



The cast of Cumberland's comedy was as follows:

Belcour.....	Mr. WARING
Major O'Flaherty.....	Mr. Bernard
Stockwell.....	Mr. Southey
Charles Dudley.....	Mr. Legge
Lady Rusport.....	Mrs. Lewis
Charlotte Rusport.....	Mrs. Young
Louisa Dudley.....	Mrs. Bernard
Mrs. Fulmer.....	Miss Cordell

Mr. Leigh Waring was the star, having been engaged for ten nights only. He had but recently arrived from England, and was a light comedian of considerable ability. Subsequently he was stage manager of the Charleston theatre, where he died in 1817. He was the father of Mrs. James W. Wallack, who died in February, 1879, at Long Branch.

Mr. Bernard, the manager, of whom mention has previously been made, had now reached the age of fifty-seven. He belonged to the old school of actors, and had been the intimate associate of the most eminent men of fashion, wit and literature, of his time. He was the first gentleman enjoying a metropolitan reputation, who was induced to cross the Atlantic, coming over for the Philadelphia company in 1797. He played there six years, then went to Boston, where he was joint manager with Powell & Dickson, and from there he came to Albany. The *Register* speaks of him as "a gentleman whose talents as a comedian, whose virtues as a man and a Christian, have endeared him to all who know him, and are capable of estimating the treasure and the worth of virtue. We pay this tribute to a good man the more cheerfully, because so much has recently been said to excite prejudice against plays and players, that it ought to be known. That our stage is under the direction of a man whose principles and practice are equally pure, is favorable to the prospects of morality and religion."

Mr. Southey, who spoke the address, came from the New Olympic theatre in New York, where he had been the low comedian.

Mrs. Esther Young, previously mentioned as playing *Adelgitha* with great success, was the leading lady, and became a great favorite. She was born not far from Albany, but her father moved to Montreal at an early period in her life, and there she made her *debut* four years before the time of which we are writing. She was possessed of fine personal appearance, and was endowed with great natural abilities. After the death of her husband, which occurred in Albany, she became Mrs. Hughes, and played with much success in New York. Fourteen years afterwards, she played a brief engagement at the Pearl street theatre, when an admiring critic writes of her:

"She was received with those warm and spontaneous expressions of applause, which must have been as grateful to her feelings as they were justly due her merits. This admirable actress is one of nature's nobility. Born in an almost wild and uncultivated district of this state, not many miles from Albany; sprung from humble parentage and cut off in early life from the blessings of education; yet when she first appeared upon the stage under the auspices of that great actor and good man, the venerable Bernard, notwithstanding the disadvantages just alluded to, it was perceived by every candid and discerning critic, that nature has endowed her with talents of the highest order for the vocation she had chosen; and that a fair trial only was wanting to establish her fame as a first rate actress. Those who predicted this of her, have not been disappointed. She has realized our anticipations."

Later in life she played "old woman" at Burton's for many years, and June 14th, 1852, took a benefit there, being then announced as the oldest native actress on the stage. She retired in 1860. A letter recently addressed to the Hon. Charles Hughes, state senator, making inquiry as to her subsequent history, was politely answered as follows:

*Mr. H. P. Phelps:*

DEAR SIR: Mrs. Esther Hughes, formerly Mrs. Young, was my mother. She died upon her farm, three miles

from this village (Sandy Hill, N. Y.), on the 15th of April, 1867, at the age of seventy-five, from the effects of an accident (falling down stairs, caused by vertigo). She had left the stage before the war, her last engagement being a travelling tour with W. E. Burton, in the south and north. She was acting in Albany as Mrs. Young when the war of 1812 was declared, and I have often heard her speak of Solomon Southwick and of John O. Cole, who was a boy in Southwick's office. Her many years of theatrical life speak for themselves.

Very respectfully, etc.,

CHARLES HUGHES.

The second night "Speed the Plough" and "The Irishman in London" were given, and Messrs. Tyler and Jackson, and Mrs. Wheatley appeared. Tyler had been a very good actor and singer, especially the latter, but was getting old. On the 29th, Mr. Dwyer began an engagement of six nights, which was prolonged. He played *Mercutio* in "Romeo and Juliet," Mr. Waring and Mrs. Young assuming the title roles.

John Hanbury Dwyer was born in Tipperary, Ireland, and had arrived in this country about three years previous to the opening of the Albany theatre. He was handsome, and not destitute of talent, though Dunlap says it was not of the first order, nor had it received the best cultivation. "His success," says the old historian of the stage, significantly, "was never marred by his diffidence." Ireland says: "He had a very handsome face and person, a frank and manly expression of countenance, the most polished address, a fine voice, an inexhaustible fund of animal spirits, and in light, dashing comedy, was at times almost faultless. Yet he was frequently careless and inattentive to his duties, lacked study, and his conception of character wanted that nice discrimination which seizes upon the minutest points and renders seeming incongruities one harmonious whole. He lived to find himself forgotten when, at the National opera house, May 30th, 1839, he made his last attempt at acting in *Falstaff*." He afterwards taught elocution, and published a book

upon that subject, which may occasionally be picked up at the second-hand book stores. He died in Albany, December 15th, 1843. His widow for many years resided on Madison avenue, and died May 2d, 1873, of heart disease, aged sixty-seven. She was buried from St. Peter's church.

In February, Mrs. Beaumont, of Philadelphia, appeared for a short engagement, playing tragedy better than she did comedy. The brightest stars of the season, however, were undoubtedly Mr. and Miss Holman, who began a ten night engagement in March, he in "Hamlet;" she in "The Provoked Husband." They also played in "The Earl of Essex," "Honeymoon," "Othello," "Alexander the Great," "The Gamester," and "The Fair Penitent." (Miss Holman married Mr. Gilfert, first manager of the Pearl street theatre.) March 31st, a performance was given, the profits of which were appropriated to finishing and embellishing the theatre. Then the benefits began, during which we find Dwyer's, the advertisement of which stated that he was to receive from it the only remuneration for his engagement. April 17th, a benefit was given for the widow and children of Mr. Bates, who had died recently. The claims of Mrs. Wheatley were urged, not so much because she was a good actress, but because she was such a fine domestic woman, and a mother with several children to support. She had to try a second night. After the river opened, business fell off, and the season finally closed June 11th, with "Douglas," the manager in a card thanking the public for the brilliant support they had given the enterprise.

Among the novelties produced this season were James Kenney's "Ella Rosenberg," "one of the best melo-dramas ever put on the stage;" "Harlequin in Albany, or the Clown's Frolic in State Street," Cumberland's "Wheel of Fortune," Hook's "Tekeli," "St. Patrick's Day," and Moreton's "Columbus," a scenic play.

The second season at the Albany theatre, as it was called, began October 4th, 1813, under the same man-

agement, with essentially the same company. Mr. Drake, the stage manager, was an addition. Box tickets for forty-five nights were offered for \$25; pit tickets, \$16, neither transferable. Nights of performance were Mondays, Wednesdays and Fridays. Mrs. Whitelock was the first star, and opened the season as *Isabella* in "The Fatal Marriage." She was the daughter of Roger Kemble, and sister of Mrs. Siddons, and the first distinguished tragic actress on the American stage. Her niece Fanny Kemble says of her, that she "sought and found, across the Atlantic, a fortune and celebrity which it would have been difficult for her to have achieved under the disadvantage of proximity to, and comparison with her sister." Mrs. Beaumont played a short engagement, Mr. Beaumont supporting her. Though her inferior as a performer, he was handsome and showy in person, and they made a decided hit. They appeared in "The Stranger," "Macbeth" and in "A Winter's Tale." These were the only stars of the season, if we except Hopkins Robertson, who made his first appearance here as *Abellino, the Bandit*. His brother, William Robertson, was a prominent member of the company, playing heavy parts. Hopkins had been a tailor, but left his goose and needle for the stage several years previous, and had played in New York and the South. He had been attached to the ill-fated Richmond theatre at the time of its burning, and saved many lives by his coolness and presence of mind. He was a native of this state, married Judge Woodworth's daughter, and died in New York in 1819.

The season, which closed May 6th, 1814, was a profitable one. It will be remembered that it was war times then, and business was lively. Several performances were given in honor of the American victories, and one night was set apart for the benefit of "poor sufferers on the lines" who had been devastated by the British and the Indians. The plays on the occasion were "The Curfew" and "The Poor Soldier." The following notice, in connection with this performance, reads curiously at the present day:

At the request of several gentlemen of this city, the upper boxes will on this evening be reserved for the respectable [*sic.*] part of the community who are disposed to take seats provided, and it is hoped and believed all the other boxes will be taken at an early period.

A benefit was also given June 8th, to the sufferers by the late fire in Portland, Maine. "Tekeli" was repeated several times, and "The Forty Thieves," produced with great splendor, had a remarkable run of six successive play nights. "Tekeli," which required a large force of supernumeraries, was never played till after the farce, in order to give the apprentices, who formed the opposing armies, time to get through their work and have their suppers before taking part in the spectacle. "La Perouse, or the Deserted Island," was another scenic play, which was successful. "The Iron Chest," with William Robertson as *Sir Edward Mortimer*, was several times repeated. For Mr. Drake's benefit, that gentleman played *King Lear*. His wife, Miss Ellis, and Mr. Charnock, a vocalist, were other members of the company we have not before mentioned. A Mr. St. Clair from South Carolina made his debut as *Pierre* in "Venice Preserved." Mr. Lindsley "in throwing for his benefit was so unfortunate as to come last," and therefore presented an unusually strong bill. It consisted of "Othello," and a farce entitled "The Suffield Yankee, or How to Sell Wooden Dishes," by a gentleman of Albany.

A summer season began June 20th, with the engagement of Mr. Duff, followed by that of Mr. and Mrs. Burke. Mr. John Duff was one of the most versatile actors ever known to our stage. He played *Richard*, *Macbeth*, etc., during this engagement, but his stronghold was comedy. He was an Irishman by birth, and long a favorite in the famous Philadelphia company. Mr. Thomas Burke was a capital comedian, and his wife was a great favorite and a sweet singer; afterwards the mother of the now popular comedian, Joseph Jefferson.

The third season opened October 3d, 1814, and

closed May 9th, 1815. Most of the successes of the previous year were repeated. Mrs. Placide was the opening attraction, appearing in "The Soldier's Daughter." She was a good comic actress, long attached to the Philadelphia theatre. The Holmans repeated their former triumphs, but the main dependence was the stock company, with which several spectacles were produced, that of "Timour, the Tartar," being played eight times at least. Pantomimes of "Three Fingered Jack" and "Don Juan," operas of "Robin Hood" and "Blue Beard," are remembered; in the latter a live elephant being introduced. The scenery was painted by Reinagle, and was said to have been very fine.

Sol. Smith, the veteran manager, made here his first appearance on any stage. He was a boy of fourteen, and badly stage-struck. His brothers, in whose store he clerked, refused him permission to go to the theatre, but he contrived to scrape an acquaintance with the young Drakes, and by their influence, got the *entre* behind the scenes. He used to let himself out of the window, play-nights, by means of sheets and blankets, down to the top of the hen-house, and so to the theatre, to be an "auxilliary." One night, when he had been supporting "Three Fingered Jack," he forgot to wash off the oil and burnt cork and went home and to bed, as black as he had appeared to the audience. Next morning he overslept, and the servant girl going to call him, soon came running down stairs with the frantic declaration that "there was a *nigger* in Sol's bed!" The whole family rushed up stairs to verify her assertion, and arousing the snoring aspirant for dramatic honors from his unlucky slumber, received his reluctant explanation. His banner led the supes no more among the scenes of Green street.

During the season, peace was declared, and a grand festival was celebrated at the theatre in honor of the event. April 12th, a benefit night was memorable for the production of this festival, the theatre being

decorated with American standards and illuminated with 100 wax tapers. In addition, "Julius Cæsar" was performed, with the following cast:

Julius Cæsar.....	Mr. Drake
Antony.....	Mr. H. Robertson
Brutus.....	Mr. W. Robertson
Cassius.....	Mr. Moore
Portia.....	Mrs. Young
Calphurnia.....	Mrs. Placide

There were several Drakes in the company (that family subsequently becoming the basis of the pioneer troupe in the west). Miss Ellis was the soubrette, Mr. Garner the vocalist. Among the novelties produced were "The Tempest" and Schiller's "Robbers." A benefit to the Albany Humane society, resulted in turning over to that organization, \$90.50, which was duly acknowledged and Manager Bernard handsomely complimented therefor. The weather proving wet and the ladies being unable to leave Albany at the close of the season, Mrs. Young, Mrs. Placide and Miss Ellis took a joint benefit, but with what success, we cannot state.

The fourth season opened November 7th, 1815, and closed March 16th following, Mr. Bernard then retiring from the management. We have before spoken of this noble representative of the dramatic profession. "He was," says Clapp, "a discriminating actor in the presentment of many-colored life, excelling more particularly in the comic. Many comedians are too much in the habit of dashing the *pound-brush*, and all they aim to throw upon the canvass is a dazzling confusion of the primary colors without intermixture, gradation or lineament. It was not so with the designs of Mr. Bernard; his, if not the pencil of Titian, was at least that of Hogarth." Soon after his last appearance in Albany, he returned to Europe, and died there November 29th, 1828, aged seventy-two, and in destitute circumstances. He wrote "Retrospections of the Stage," which, unfortunately, do not extend down to



his American experience. He was at one time secretary of the famous Beefsteak club in London.

The fourth season was not a profitable one. Few, if any stars appeared, although the stock company was strong. Robertson, Anderson, and Mrs. Aldis were the main stays. Few new plays were brought out, but among them were "Mahomet," adapted from Voltaire, "The Lady of the Lake," and "The Maid and the Magpie," "Zembuca," and "The Glory of Columbia."

Among the benefits was one to F. Mallet, leader of the orchestra, a Frenchman, who had served in the Revolutionary war against the British. Mr. Armstrong, a member of the company, at his benefit, recited in the original Latin "The Descent of Orpheus into Hell," from the Fourth book of Virgil's Georgics. At another benefit, a number of Indians who were at the battle of Chippeway, appeared between the plays and illustrated their mode of treating captives.

Mrs. Aldis, the leading lady this season, had been previously Mrs. Stanley. She had played at the Park theatre, New York, in 1810, and "though not a remarkable actress, was a woman of good sense," Ireland says, "and seldom violated any principle of taste or propriety; and in many characters gave great satisfaction." She subsequently returned to England and played there for many years.

"During this season," says Sol Smith, "I saw Bernard in some of his best characters—*Timothy Sharp*, *Nipperkin*, *Kit Casey*, *Bras de Fer*, *Sadi*, *Sheva*, *Benjamin* (in "Maid and Magpie") and a great many others. I saw Henry Placide play a monkey, and Andrew J. Allen, *Abellino*, the *Great Bandit*." Smith also has a funny story to tell of what happened through his inordinate craving for the theatre. His young friends, the Drakes, had gone, and he was no longer granted the freedom of the back door. After being turned out once or twice, he stole in one night and popped into a large box which he found in the carpenter's gallery, and closed the lid. For more than an hour he lay concealed, waiting for the curtain to go up. When it did, he was delighted to

find, by lifting the cover of the box, he could see all that was going on below. The play was "Richard III," and all went well till the second act, when he heard four or five men making their way directly to his hiding place. He had barely time to close the lid, when they took up the box, and profanely remarking on its great weight, proceeded to take King Henry's coffin down stairs. Upon the stage they went, followed by Lady Anne and the troop of mourners. She lamented loudly, and Sol perspired in secret. Through all the famous courting scene he managed to keep quiet, but as the live corpse was carried off "to Whitefriars," L. H. U. E. and up stairs again, the awkward supes turned and tumbled, and tipped his coffined majesty so as to hurt him severely, and he cried out. The passage was dark, the bearers were frightened half to death, and dropping their precious burden, gave poor Sol a chance to slip out of his coffin and into the street. The intelligent auxillaries were certain there was a ghost in the box, and Mr. Smith, with a keen appreciation of the necessity for a dramatic ending to his story, solemnly asserts that the four supes never entered the play-house again, but immediately joined the church, and one of them became a famous preacher, whose special hobby was the sin of theatre going, against which he assured his hearers he had, when a young man, a most mysterious and supernatural warning!

After the close of the regular season, the theatre, by permission of the manager, was opened a few nights on the Commonwealth plan, or sharing system, but not very successfully. In the spring of 1817, Mr. Mortimer was the manager, but being inexperienced, succeeded in losing all his capital in a very few weeks. Mr. Betterton, from the English theatres, an actor then past his prime, was the leading man; Mr. H. A. Williams was stage manager. Mrs. H. A. Williams (afterwards Mrs. Maywood) was new on the stage, and played all the Dollies, Pollies and Peggies. Josey Williams, a little fellow, played eccentric comedy. Mrs. Burke, the favorite vocalist, played a few nights.

In April, Mr. Bernard, the former manager, appeared as a star, and with him Mrs. Mills (a vocalist), and Mr. and Mrs. Mestayer. The season proved disastrous, and was eked out with harlequinades, pantomimes and slack-wire performances. There was something very like a row, and part of the company went to Troy, with Mortimer at their head and — met with the usual fate of theatrical people who go to Troy.

And now, to quote a pathetic correspondent of the period, "Thalia was driven from her once fond home." In June, 1818, the building having been unoccupied for a year, was sold to the Baptist society, and a subscription list circulated to raise funds for the purpose of fitting it up for church purposes. It was dedicated January 1st, 1819, (Joshua Bradley, pastor,) and for a full generation, was used as a place of worship, after which it was again made into a theatre, of which, hereafter.

## CHAPTER V.

1822-1825.

*The Drama Houseless and Homeless.*

In September, 1822, the old building on North Pearl street, known years before as the Thespian hotel, was opened as the New Constitution theatre. The company included Mr. and Mrs. Talbot, Messrs. Simpson, Williamson, Richards, Lamb, Saunders, Cook, Archbold, Gilbert, Miss Odell and Mrs. Dorion. This appears to have been substantially the same organization that had played, the July previous, in a small building at 15 Warren street, New York, called the City theatre, under the management of Mrs. Baldwin. They were considered as amateurs in the metropolis, and their season there came to a speedy close, owing to the yellow fever. They then came up the river to the more salubrious climate of Albany. Simpson was a printer, Stone says, and served his time with George and Charles Webster, at the old Elm tree corner (State and North Pearl). He was the low comedian, and a jolly fellow. He afterwards became a great favorite at the Chatham Garden theatre, and there, was the original *Jonathan* in Samuel Woodworth's domestic opera, "The Forest Rose, or American Farmers," the first play introducing the Yankee character, that retained possession of the stage. Poor Alec. died of consumption in Poughkeepsie, in 1829. "Archbold," said an appeal for a benefit, "from the most untoward and unforeseen circumstances, has been driven from the height of respectability to look for support for himself, wife and family, from the stage."

Perhaps the most noteworthy event which occurred at the New Constitution, was the appearance of Master George Frederick Smith, aged ten, and announced as the American Roscius. He was, however, born in Cork, Ireland, December 29th, 1811, and had given recitations the year before. He now came from Montreal, and had previously played a New York engagement. He opened in *Young Norval*, (Mr. Duffy playing *Glenalvon*) and subsequently played *Octavian*, *Richard III.*, *Romeo*, etc. He had been well drilled in his characters, and went through them with sufficient ability to create quite a sensation. His sister also played with him several times, making here, her first appearance on any stage. Mr. and Mrs. Joseph Baldwin (the latter a sister of the gifted Mrs. Barnes), played here as stars. Others mentioned as taking benefits, are Anderson (first appearance in six years), Stone and Mrs. Legge, of whom, more anon. In November, a portion of the company under Lamb, were giving concerts in a saloon at the Museum. In December, the Talbots had trouble with Mr. Young, who was the proprietor of the theatre, and withdrew. This resulted in a rival establishment, and in 1823, Albany, with perhaps 15,000 inhabitants, and no theatre building proper, was the scene of lively opposition between two regularly organized dramatic companies.

One was at No. 140 State street, in the second story of Northrop's tavern, which, under the direction of Mr. Farnham, who had superintended the building of the Green street theatre, had been fitted up with decorations by Steele, and scenery by Kane. It opened January 13th, with "The Highland Reel" and "The Spoiled Child." Mr. and Mrs. Talbot were prominent members of the company, and Anderson, Archbold, Mrs. Dorion and Mrs. Johns were here also. Admissions were \$1, and fifty cents.

A house opposite the Columbian hotel was also fitted up by a Mr. Brown, for an African theatrical company, which opened December 19th, with "Pizarro."

The North Pearl street place, meantime, had undergone some improvement, the boxes and pit having been altered to the circular form, which gave the whole audience a perfect and commanding view of the stage. The public were also assured that the room would always be kept in a temperate state. The name was changed to the Albany theatre, and Mr. Carter, from Philadelphia, was engaged to manage. Admission 75 cents and 50 cents. It opened January 22d, 1823, with "Point of Honor" and "Raising the Wind." Among those who made their Albany debuts at this time, were Mr. and Mrs. Carter, from Philadelphia. Anderson, formerly of the old Green street theatre, was here, and soon Archbold and Mrs. Dorion came; also, Mrs. Robbeson and Mr. and Mrs. Stone. The season closed here about April 1st.

The new theatre, as it was called, kept along, Mr. and Mrs. Durang being added to the company. Early in April, the two companies combined and opened at the North Pearl street house, with "Wives as They Were" and "The Spoiled Child." On the 30th of April, Anderson, the comedian, died, and a benefit was given to his widow, May 2d. The State street theatre did not long remain closed, for April 14th, it was opened with a company, in which Mr. and Mrs. Stone were the principal performers.

The last of June, the Pearl street theatre was opened for a few nights by Mr. and Mrs. Walstein (late Mrs. Baldwin), closing July 4th, with "The Glory of Columbia," an intensely patriotic play, based upon the capture of Andre, and written by William Dunlap. For many years, it was an unfailing source of revenue on Independence day.

In September, W. Blanchard erected a circus, corner of Division and Green streets; admission 50 and 25 cents; smoking and "unattended females" being strictly prohibited.

The next regular season at the old theatre in North Pearl street, opened November 24th, with "Bertram, or the Castle of St. Aldebert," and "Raising the Wind."

Mrs. Smith was leading lady; Simpson, Judah, Hugins, Biven, Mr. and Mrs. Talbot and Mr. Duffy, were in the company. December 29th, Mr. Blake, from England, made what was announced as his first appearance in America in "The Stranger." January 16th, 1824, he played *Othello* to Mr. Duffy's *Iago*. On the 30th, Mr. Taylor, from the New Orleans and Charleston theatres, made his first appearance here as *Pierre* in "Venice Preserved," and played for several evenings. February 5th, Mr. Bivens took a benefit; he was a native of Albany, and was, we think, at this time, manager. He afterwards kept the Vauxhall gardens. Mr. Judah's night was February 11th, when he played *Shylock*. He was the tragedian of the company, and especially good in Jews. On the 12th, "The Mountaineers" and "Rosina" were played for the benefit of the Greeks, a cause highly popular just then, this being their second benefit at the same theatre. Taylor's benefit was on the 13th, when he appeared not only as an actor, but as a ventriloquist. Monsieur Mallet, the veteran leader of the orchestra, took a benefit about this time, it being a strong point in his favor that he came over in the same ship with Lafayette. Stone says that this was the identical person from whose history Moncrief's play of "Monsieur Mallet, or My Daughter's Letter," was founded. This Frenchman was ardently attached to Napoleon, and after the exile of the emperor, was obliged to flee to the United States, leaving behind him an only and beautiful daughter. He took up his abode in an obscure New England village. He called daily at the post-office for a letter from his daughter, asking for a letter for Monsieur "Malla." The clerk not understanding his French pronunciation of the name, invariably replied, "no letter for Monsieur Malla." By accident the letter was discovered by some one who understood French, and the old man at last had news of his daughter's safety. The part of the Frenchman was a favorite with James H. Hackett, years ago, before he made *Falstaff* his specialty, and one night in Boston he was surprised,

after appearing as *Monsieur Mallet*, to find the original in the orchestra.

February 23d, Mr. Gedge made his first appearance. February 25th, Mr. Huggins, wife of the scene painter (who also sometimes acted), made her *debut* for her husband's benefit, as *Viola*, in "The Conquest of Taranto." March 8th, Sheridan Knowles's great tragedy of "Virginius" was first acted in Albany for the benefit of Mrs. Smith, the leading lady, who played *Virginia*, Mr. Judah taking the title *role*. Before the close of the season, which occurred in March, Mr. Thompson and Mrs. Carner made their first appearances.

In June, 1824, Jose Vilallave brought to Albany his "Picturesque Theatre," and there being no building suitable to accommodate it, he erected a temporary edifice which he called The Pavillion, at the corner of Green and Division streets, on the lot which had before been occupied as a circus. The Picturesque theatre was opened June 17th, and performances were given till July 19th, when the proprietor transferred the establishment to the Springs. It was not thought that he made any money, in spite of the attractive nature of his programmes, of which the following extract is a sample :

Various splendid scenes will be exhibited and amusing metamorphoses, dances, etc., performed, which there is not room to express.

After which clouds will descend and cover the stage. On their retiring, the magnificent Temple of Immortality will be exposed to view, in which will appear a bust of Washington, his tomb, etc. After which the splendid Dance de Zepher will be executed with much grace and elegance, by four couples.

Among the exhibitions will be a new scene, prepared for the occasion, called the Spirit of Painting and Music, in which all the varieties of shade will be presented, changing with the music from the heaviest to the lightest.

The last will represent a correct view of Constantinople by moonlight, the houses illuminated and the Bosphorus covered with innumerable vessels of all



descriptions, sailing and firing salutes, which are returned from the Turkish batteries.

The scene will then change to a great tempest at sea, the waves in furious motion; a ship seen in distress, struggling against the storm. She is struck by lightning and wrecked. Harlequin jumps into a boat to save himself, but is over set and swallowed by a whale. His spirit will then be seen ascending into the clouds,

Soon after the departure of the Picturesque theatre, Alexander Drake brought from New York, what he modestly styled "a respectable company," and played a short summer season at the Albany circus, in front of the capitol. It was announced that Mrs. Hughes, formerly Mrs. Young, the great Albany favorite, was coming, but we have no record of her appearance. The season opened August 3d, with "How to Die for Love" and "The Lady and the Devil." Among those who appeared were Mr. and Mrs. Drake, Mr. and Mrs. Barrett, Miss Placide, Mrs. Parker, Messrs. Thompson, Fairchild, Macks, Katen, Blake and Pemberton. The latter was the tragedian and received some highly complimentary notices. Others of the company will be mentioned hereafter.

In October, Biven opened the place corner of Green and Division streets, as the New Pavillion theatre, and a company played there most of the time with limited success, till May 23d, 1825. The names of the actors were Mr. and Mrs. Lamb, Mrs. Ford, Mrs. Russell, Mrs. Warren, Mrs. Turner (leading business), Franklin (a comedian from Philadelphia), and occasionally, Robertson, Anderson, Thompson, Webb, Mr. and Miss Turnbull (from Montreal, her first appearance in the United States), Simpson, H. A. Williams, and Mr. and Mrs. Walstein.

Among the novelties produced at this time, was the famous "Tom and Jerry, or Life in London," which had quite a run. A significant comment on this play was the note at the end of the bill: "A dictionary of all the flash and cant words, price six cents, can be had at the bar." Other plays were "The Man of

Fortitude," "The Birthday, or Reconciliation," and "The Intrigue." In "George Barnwell," the execution scene was presented for the first time. Mr. Sinclair, an actor, native to Albany, who had become blind, took a benefit April 19th. "The Floating Beacon" and "Ali Pachi, or the Signet Ring," were first performed. The theatre was not at all satisfactory, and little need be said about it. In January, 1825, "Timour, the Tartar," a famous horse piece, was brought out at the circus, in front of the capitol, Mr. Duffy as *Timour*.

## CHAPTER VI.

---

1825.

---

*The Old South Pearl Street Theatre.*

In the spring of 1825, the population of Albany had reached nearly 16,000, not one-fifth of what it is at present, but 6,000 more than at the time the Green street theatre was built. There was no railroad, although one to Schenectady was being talked about. The Erie canal, although not completed till the following fall, had, it was claimed, within the two years it had been in partial operation, nearly quadrupled the wholesale trade of the city. The pier had been completed at a cost of \$130,000, and twelve steamboats plied to and from New York. There was already one daily paper, and October 18th *The Argus* began its daily issue. For a year or two things had been looking very bright for Albany, and the project of a new theatre had been actively discussed. It was remembered how the Green street establishment flourished, and with an increase of inhabitants, it seemed sure that a well-conducted theatre would once more pay. A subscription had been started, and June 1st, 1824, *The Advertiser* announced editorially, that nearly, if not quite enough had been subscribed, the list comprising some of the most respectable, wealthy and public-spirited citizens. Among the stockholders were Stephen Van Rensselaer, Teunis Van Vechten, Gerrit Y. Lansing, Frank and John Townsend, James Stevenson, Francis Bloodgood, Abel French, James McKown and others. Meetings of the stockholders were held frequently at the Recess in Green street, and soon they

were called upon to pay \$5 on a share. A lot on South Pearl street, previously occupied by S. Wilcox, was "subscribed" by Hugh (or Isaac) Dennison, and July 15th, the old buildings thereon were sold at auction, to be pulled down immediately, and work was begun on the new structure, of which Philip Hooker was the architect. The following minute description of the original building is worth preserving:

"The new theatre is situated on the west side of Pearl street, extending to William; sixty-two feet front, one hundred and sixteen feet deep; height in front, forty feet; divided into a basement, principal and attic story. The entrance to the boxes is by three lofty arched openings; the piers and arches are of free stone, beautifully rusticated; they occupy three-fifths of the front; the entrances to the pit and gallery are on each side, in plain brick work. Above the rusticated basement, the center is embellished with six stone pilasters, supporting an entablature and angular pediment; the pilasters are coupled at the angles, and the order is the antique Ionic; the cornice only is continued the whole length of the front, which is crowned with a bold balustrade, surmounted with appropriate acroteria. The outer lobby is entered by two steps, from which you are conducted by easy flights of winding stairs to a spacious corridor surrounding the first tier of boxes. Over the outer lobby in the second story, is an elegant saloon or coffee room, with an adjoining chamber, and over these in the third story, are similar rooms for refreshments. The auditory is divided into a pit and three tiers of boxes, the gallery being in the front of the third tier; the boxes advance one seat in front of the columns which support them; the second and third tiers are brought forward on arches springing from the capitals of the pillars. The ceiling is in the form of a dome, painted in stone-colored panels, with rosettes. The glass chandelier is to be lighted from above and lowered through the fret-worked circlet in the centre of the dome. The proscenium and the panels of the boxes are to be splendidly ornamented. The stage is

fifty-eight by fifty-two feet, above which are painting rooms, carpenters' galleries, etc. An adjoining brick tenement contains a green-room and very comfortable dressing rooms. The whole is furnished in handsome style, and is somewhat larger than the Baltimore theatre. Mr. P. Hooker is architect, and Mr. Grain the scene painter. The probable cost, including lot, is about \$25,000."

This elegant theatre was leased to Mr. Charles Gilfert, one of the conditions being that he should bring on and keep up as good a company as any other the United States. Mr. Gilfert was of German descent and had been brought up from boyhood in the orchestra of the Park theatre, becoming an accomplished musician and composer. He was a thorough master of the violin, and during many years' residence in New York, no musical entertainment was thought complete unless his name graced the programme. In 1813, he had been a director in the Commonwealth theatre (corner of Broadway and White street) and leader of the orchestra. In 1815, he married the accomplished and beautiful Miss Holman, of whom mention has been made. Since then he had been in the south and came direct from managing the theatre in Charleston, South Carolina, to Albany. Following is a copy of the opening bill:

ALBANY  
THEATRE.

The inhabitants of Albany and its vicinity are respectfully informed that the NEW THEATRE will be opened on Wednesday evening, 13th of May [1825].  
Nights of performance this week, Wednesday, Thursday, Friday and Saturday.

THE PRIZE ADDRESS,

Written by THOS. WELLS, Esq., of Boston, to be  
Spoken by

MR. BARRETT.

After which the Admired Comedy, in five acts, of  
LAUGH

WHEN YOU CAN.

Gossamer,

Mr. Barrett,

Bonus,	Faulkner,
Delville,	Lindsley,
Mortimer,	Anderson,
Sambo,	Spiller,
Costly,	Roper,
Gregory,	Lamb,
Tom,	Singleton,
Charles Mortimer,	Master Arthur,
Mrs. Mortimer,	Mrs. Stone,
Emily,	Robertson,
Miss Gloomly,	Barrett,
Dorothy,	Horton.

The evening's entertainment to conclude with the  
Admired Farce, of

### RAISING THE WIND.

Diddler,	Mr. Barrett,
Plainway,	Faulkner,
Fainwould,	Lindsley,
Sam,	Hyatt,
Richard,	Lamb,
Waiter,	Singleton,
Miss Durable,	Mrs. Barrett,
Peggy,	Robertson.

Seats for the lower tier of Boxes can be taken from  
10 to 1, and from 3 to 5 o'clock.

Tickets for the Boxes, \$1; Pit, 50 cents; Gallery,  
25 cents.

A strong and efficient Police is established for the  
preservation of that order and regularity, which is  
essential in a well regulated Theatre.

Doors to be opened at 1-2 past six, and the curtain to  
raise at a quarter after seven o'clock.

A prize of \$50 had been offered for the best poeti-  
cal address, and thirty-six compositions had been sent  
in. The committee to judge of their merits, consisted  
of Messrs. Moss Kent, John W. Yates, William L.  
Marcy, John V. N. Yates, William A. Duer, Samuel  
A. Talcott, T. Romeyn Beck, Ebenezer Baldwin and  
Gideon Hawley. They decided that No. 20 had won  
the prize, and the author proved to be Thomas Wells,  
of Boston. The following is a copy:

## OPENING ADDRESS.

When superstition captive reason led,  
 And taste proscribed, her howery dwellings fled,  
 Their sacred haunts exiled, the Aonian maids  
 On hurrying wings forsook the peaceful shades;  
 The crumbling column and the tottering fane  
 Around, of desolation marked the reign.  
 In towering pride where stood the classic dome,  
 The boast of art, and once the muse's home,  
 Midst mouldering ruins wheeled the drowsy bat,  
 And cloistered there the bird of darkness sat;  
 The infatuate mind the mystic sceptre swayed,  
 Man groped in darkness and the spell obeyed.  
 Thus wrapped in gloom expired the Attic light  
 And priestcraft ruled, sole monarch of the night.  
 At length, triumphant o'er his foes  
 Genius on bold adventurous plumes arose;  
 Athwart the sunless void new warmth he poured,  
 Pierced the dense clouds and heaven's blest beams restored  
 So from the East on purple pinions borne  
 Through flakes of fog, up sprang the herald morn;  
 Lost in the emerging glories of the day,  
 The dull, cold mists of midnight melt away.  
 The harmonious choir now gave to joy the shell,  
 Now rose their temples where their altars fell;  
 From shore to shore the voice of freedom spoke,  
 And buried learning from her slumbers woke,  
 Reason unfettered; truth divine unsealed,  
 And old imposture to the world revealed;  
 Conceived in beauty, by the graces nursed,  
 The germs of fancy into being burst;  
 Toil tilled the globe—the axe the forest bowed—  
 Art winged the shuttle—skill the ocean ploughed.  
 Life breathed in marble, warm the canvass glowed;  
 And gifted lips with inspiration flowed,  
 Led by ambition and by worth revered,  
 The Drama then in lettered grace appeared;  
 From hidden stores her golden lore she brought,  
 And morals mended as she manners taught;  
 Through every stage of varied life she ran,  
 Her volume nature and her study man.  
 Where'er she moved, the Muse the land refined  
 And taste adorned as science nerved the mind;—  
 On every side to birth new beauty sprung—  
 The laurel flourished, and the minstrels sung.  
 Acknowledged, guided,—bards inspired the age,  
 And pictured wisdom lessoned from the stage;  
 Truth fearless spoke in scenic garb arrayed,  
 And rescued virtue owned the drama's aid—  
 And now, auspicious dome, aspiring pile,  
 The artist's pride—be thine the people's smile,  
 The muse of genius and of taste the seat

We hail thy birth, thy dawn of promise greet.  
 Priest of thy right—Apollo claims thy shrine  
 To him devoted—hence live thou and thine.

Patrons! who here the unbiased censors sit,  
 Sole arbitrators in the court of wit—  
 Whose sentence stamps the buskin and the play,  
 Whose laws alike the song and scene obey,  
 To your indulgence now we make appeal—  
 On you, dependent, rests our future weal;  
 And here by your impartial voices tried,  
 We rise or fall, as you alone decide.  
 In you confiding, here we trust our cause,  
 To us your smiles extend—our meed is your applause.

The comedy, "Laugh When You Can," by Frederick Reynolds, had already been acted for twenty-five years or more, and held the stage for as much longer. The farce, "Raising the Wind," by James Kenny, was long popular, the part of *Diddler* being a favorite with Simpson, Thayer, Browne and Talcott, but it never found a better representative than the one who played it in Albany on this occasion—the light comedian of the new company, George H. Barrett. He was the son of an eminent actor and had been on the stage from his youth, making his *debut* as one of the children in Dunlap's version of "The Stranger." There are many living to-day who well remember Gentleman George, as he was known all over the Union, and without exception, they will say that in his prime, he was indisputably the best light comedian in America. He made his first appearance, after arriving at maturity, as *Belcour*, in "The West Indian," at the Park theatre, New York, March 5th, 1822, achieving at once a marked success. He had, in 1824, played with great favor at the Chatham Garden, together with the beautiful Mrs. Henry, soon to become his wife, and with him ornamented the boards of Albany's new theatre. Poor Barrett! he saw plenty of trouble after that, and in spite of fifty-seven years of active stage-life, "the best fellow in the world," after striving to eke out a scanty living by giving dramatic lessons, died in poverty, in New York, September 5th, 1860, aged sixty-six.

The Mrs. Barrett, whose name is on the first bill,



must have been George's mother, and the widow of Giles Leonard Barrett, who had died in Boston, in 1809. She had played in England as Mrs. Rivers, and was said to have been a pupil of Macklin, playing *Portia* to his world-famed *Shylock*. She was of towering stature and earlier in life, was much esteemed in tragedy. She made her American *debut* in Boston, January 2d, 1797, and was now playing old women. Even in this line, she was pronounced a failure, when a year later, she undertook it at the Bowery theatre, New York, which, upon opening, it may here be said, was supplied, in a great measure, from this very company.

Thomas Faulkner was the old man of the company. He was Irish by birth, and came up with Gilfert from Charleston, where he had made his American *debut*. He was an excellent representative of the line he undertook, and also of many Irish parts. He, too, followed Gilfert to the Bowery theatre, and was afterwards for many years on the Philadelphia stage. He died in 1847.

Mrs. Stone was the wife of John Augustus Stone. She was a native of New Hampshire, and made her *debut* at Pittsburgh, in 1817. She married a Mr. Legge, and bearing his name, made her first appearance in New York, at the City theatre, in 1822. Ireland says of her, at that time: "She was young, talented and interesting in appearance, a careful and understanding reader, and, in a good school of acting, would probably have attained distinction, but it has been her misfortune to be generally attached to theatres where her abilities have been wasted on the worst of melodramas, and her true beauties undiscovered or unappreciated." After Stone's melancholy death by suicide, she married N. H. Bannister, and as late as 1853 played *Cassy* in "Uncle Tom's Cabin" in New York, at the National.

George F. Hyatt was the low comedian, and a great favorite both in Albany and New York, where he had previously appeared. He was much liked as a singer, and was the author of "The Mellow Horn," and "too

many mellow horns," Stone says, "caused his ruin." He enlisted as a marine, a few years afterwards, and died at sea, having previously become almost paralyzed by intemperance. He was last seen in public, in New York, in 1837.

Mrs. Robertson, the soubrette, was a very beautiful woman. She afterwards married Burroughs, and went with him to England. Stone says she was sister to Matilda Brundage, wife of the mad poet—McDonald Clark.

Anderson, who used to be known as "Chops," was, it is said, in 1854 the only surviving member of the company, and he was in the Philadelphia poor-house, aged seventy-six. He was an accomplished gentleman in his day, a finished actor and a great favorite, although it is recorded of him that he once shot the bar-keeper of Preston's hotel, which stood on the site now occupied by the Delavan.

Of the others, we have not space to speak at present, as more important members of the company speedily made their appearance, its full resources being far from exhausted on the opening night. The hit, however, was perfect, and the theatre continued to be patronized by large and enthusiastic audiences.

On the fourth night of the season, before the novelty of the new company had ceased to attract—before, indeed, several of the best members had made their appearance, Junius Brutus Booth made his Albany *debut* as *Richard III.* Here is the cast:

Richard.....	Mr. Booth
Henry VI.....	Mr. Horton
Prince of Wales.....	Mrs. Gray
Duke of York.....	Master Arthur
Richmond.....	Mr. Barrett
Buckingham.....	Mr. Kenyon
Lord Stanley.....	Mr. Anderson
Lord Mayor.....	Mr. Spiller
Elizabeth.....	Mrs. Stone
Lady Anne.....	Miss Robertson
Duchess of York.....	Mrs. Barrett

This strange and gifted man was now in his 30th year, having been born in London, May 1st, 1796. His first appearance in America, as it happened, had been made under Mr. Gilfert's management, at Richmond, Virginia, July 6th, 1821, and he was therefore easily induced to come to Albany and give *eclat* to the new theatrical enterprise.

Mr. Booth was under middle size, and his legs were inelegantly formed, but his face (before his nose was broken) was eminently handsome, while his eyes were capable of assuming a melting tenderness of expression, or of darting the most vivid flashes of intense passion. As a tragedian, in his best moods, Cooke and Kean have alone surpassed him. As Ireland says: "Charles Kemble and Macready, with their studied attitudes and enunciation, were in comparison but as plodding, wire-drawing critics." In *Richard*, *Shylock*, *Iago*, *Lear*, *Sir Giles*, *Sir Edward Mortimer* and *Pescara*, he was unrivaled for near a quarter of a century; in early life his *Hamlet* and *Romeo* were beautiful specimens of art. He sometimes played low comedy, and his *Mauworm*, *Jerry Sneak*, etc., always convulsed his audiences. He was not above playing the smallest parts, and it is related of him, that once in Baltimore, during Charles Kean's engagement, he appeared as the *Second Actor* in the play scene in "Hamlet," who, it will be remembered, has only to recite these lines:

Thoughts black, bands apt, drugs fit, and time agreeing;  
 Confederate season, else no creature seeing;  
 Thou mixture rank, of midnight-weeds collected  
 With Hecate's ban thrice blasted, thrice infected,  
 Thy natural magic, and dire property  
 On wholesome life usurp immediately.

Even this doggerel, usually made particularly atrocious by the way in which it is rendered by some supernumerary, was recited with such effect that at the end the audience rose *en masse* and cheered him to the echo. His eccentricities bordered closely on insanity, and it is a question whether at times he was accountable for his action. It is charitable to think he was not. A large volume

would hardly contain all the stories that are told of him, many disgraceful, some touching, but all extremely interesting. At the very outset of his career in America, he actually and in good faith applied for the position of lighthouse-keeper at Cape Hatteras, at a salary of \$300 a year, and would no doubt have taken it, were it not for the interference of managers, who saw in him a source of profit far too valuable to be lost in that way. In 1822, he bought a farm in a most secluded spot, twenty-five miles from Baltimore, to which he constantly resorted. No trees were allowed to be cut down, and all animal life, even to the black snakes and wild boars of the woods, was held religiously sacred. Rev. James Freeman Clarke, in the September *Atlantic* for 1861, relates a most singular story of the great tragedian calling upon him twenty years previous and requesting him to assist at a burial. The cadaver proved to be a bushel of dead pigeons, for which Booth actually had a coffin made, hired a hearse and carriage, bought a lot and went through with the solemnity of a funeral, to testify, as he said, against the wanton destruction of animal life. Mr. Clarke records his conviction that the man was solemnly in earnest.

Booth's daughter writes of him: "All forms of religion and all temples of devotion were sacred to him, and in passing churches he never failed to reverently bare his head. He worshipped at many shrines; he admired the Koran, and in that volume many beautiful passages are underscored; days sacred to color, ore and metals, were religiously observed by him. In the synagogues, he was known as a Jew, because he conversed with the rabbis and learned doctors, and joined their worship in the Hebraic tongue. He read the Talmud and strictly adhered to many of its laws. Roman Catholic fathers aver that he was of their persuasion, by his knowledge of the mysteries of their faith, yet the house of worship he most loved to frequent was a humble floating church or Sailors' Bethel. His reverence for religion was universal and deep-rooted. It was daily shown in acts of philanthropy and humane

deeds, which were too often misdirected. He was not a sectarian, but made many creeds his study, and although the dogmas of the church might have yielded him a more enduring peace, yet the tenderness of his heart, from which emanated his loving kindness and great charity, afforded strength to his declining years."

There is, however, a darker side to his nature. Ireland says: "Charity would draw a veil over his frailties, but truth obliges us to say of this man, with the signet of a god upon his brow, that by his own act he was often sunk below the level of the brute. In his moments of inebriation, he knew not friend or foe; he forgot his engagements with his managers, his duty to the public, his respect for himself. His drunken brawls were a terror to his friends, yet up to his latest day, when he appeared but as a battered and broken column, if the public felt assured that he was himself, they thronged to greet him. To the last he retained their affection, if not their respect."

Once, while playing *Richard* at the Park theatre, this lunatic of an actor, sword in hand, chased the *Richmond* of the evening, out of the back door of the theatre, into the street. Another time, while playing *Othello*, with Miss Johnson, afterwards Mrs. Hilson, as *Desdemona*, he bore down so heavily with the pillow, in the last scene, that she was in danger of her life, and was only rescued from suffocation by the other actors, who rushed upon the stage to save her. These fits are said to have come upon him irrespective of whether he had been drinking at the time or not. It was the result of some such freak that, in Charleston, after playing *Othello* one night, he went to his hotel, where he roomed with Tom Flynn, and assuming that he was *Iago*, began rehearsing the famous scene, beginning, "Villain, be sure thou prove," etc., with such vehemence that Flynn, in self-defense, grasped the fire poker and struck Booth over the nose, breaking it, and marring his noble countenance forever.

There is almost no end to the stories that might be told here of this strange man, but we must return to

our record. With all his faults, he was ever the idol of the people; he cared nothing for rich, fashionable or "critical" audiences, but preferred the Bowery to the Park; the applause of the pit to the plaudits of the boxes. He died December 1st, 1852, and lies buried in Baltimore.

During Mr. Booth's Albany engagement, he appeared in twelve different characters. It was not the custom then for the star to play every evening, but there were "off" nights, as there are now in grand opera. Mr. Booth was announced to play as follows: *Richard*, May 21st; *Sir Giles Overreach*, May 23d; *Reuben Glenroy*, in "Town and Country," May 24th; *Sir Edward Mortimer*, in "The Iron Chest," May 28th; *Hamlet*, June 1st; *Pescara*, in "The Apostate," June 3d; *Macbeth*, June 6th; *The Stranger* (for his benefit), June 8th; *Lear*, June 15th; *Shylock*, June 17th; *Othello*, June 20th, and *Brutus*, June 24th.

*Richard* was his most popular personation; in it he made his first appearance in America, and he usually began his engagements with it. Its announcement was sure, at any period of his life, to crowd the theatre, in almost any city in the Union. He played Cibber's version. Probably he was the best *Richard* this country ever saw. "His *Sir Giles*," says Gould, "stands in our memory as a representation of singular solid force." The same critic, writing of his *Sir Edward*, says: "If it had been the actor's purpose to combine in one representation all the daring and difficult and terrific feats in look, voice and action, of which his supple frame was capable, he could not have selected a better field. \* \* \* \* The veins of his corded and magnificent neck would swell, and the whole throat and face become suffused with crimson in a moment, in the crisis of passion, to be succeeded on the ebb of feeling by an ashy paleness. To throw blood into the face is a comparatively easy feat for a sanguine man, by simply holding the breath; but for a man of pale complexion to speak passionate and thrilling words, pending the suffusion, is quite another

thing. On the other hand, no amount of merely physical exertion or exercise of voice could bring color into that pale, proud, intellectual face. This was shown in *Shylock*, *Lear* and *Hamlet*, where the passion was intense, but where the face continued clear and pale." *Hamlet* was Booth's favorite part, although in after years he played it but seldom. *Pescara* was written for Booth by Shiel. *Macbeth* found in him one of the few capable, not only of representing the character, but of being it. *Lear* he attempted at the age of twenty-three. Whether influenced by accident of birth—for he had Hebrew blood within his veins—or carrying out an artistic design, he made *Shylock* a representative of the Jewish race, a character of grandeur and fiery energy. His *Othello* has seldom been equaled, and in *Brutus* he interpreted some passages in a manner unsurpassed by his rendering of any lines of Shakspeare.

His engagement was rendered especially brilliant by the appearance in the stock company of Mrs. Gilfert (wife of the manager), who supported the star in the characters of *Portia*, *Lady Macbeth*, *Mrs. Haller*, etc. She made her first appearance at this establishment Monday, May 30th, as *Lady Teazle*, in "The School for Scandal," there being many ladies in the audience to see her. Our readers will remember that, as Miss Holman, she was briefly mentioned as playing one or two engagements at the Green street theatre, with her father, in 1813 and 1815. She came to this country in 1812, and for many years ranked as the first actress of genteel comedy in America, while her merit in tragedy was nearly as great. In 1814, her services commanded \$200 a night, she being the first actress who ever received that salary in this country. She had married Gilfert in 1815, and stood faithfully by him till in 1829 he sank, ruined by managing the Bowery theatre, and went down to an untimely grave. She then abandoned the stage and taught school, but without success, and died in Philadelphia, in extreme poverty. Her greatest character, and one in which she was unrivalled, was *Lady Townley*.

"The School for Scandal" was severely criticised at this time by a correspondent of *The Advertiser*, who, to prove his position, quoted all the objectionable passages without abridgement!

We have previously mentioned Mrs. Stone, who was in the cast on the opening night. Her husband, John Augustus Stone, was the eccentric old man of the company, and neither was a stranger to the Albany public. He was born in Concord, Massachusetts, in 1801, and made his first dramatic appearance in Boston. He possessed considerable merit in certain humorous parts, but had hardly force and body enough for the rough and bluff old men whom he commonly represented. He was at one time quite a favorite at Chatham Garden and Bowery theatres, in New York, but acquired his greatest fame from being the author of the tragedy of "Metamora," for which Mr. Forrest's prize of \$500 was awarded in 1829. He also wrote several other dramas, which have been acted with success. "Faunteroy," "Tancred of Sicily," "Larogue, the Regicide" and Yankee Hill's famous drama, "The Knight of the Golden Fleece," are all attributed to his pen. His unhappy death, by suicide, occurred at Philadelphia, June 1st, 1834, and his friend, Edwin Forrest, erected there a handsome monument to his memory. He left two sons, Christopher Lucius, and Henry F., both of whom were actors.

On the 25th of May, Charles Young, from the Boston theatre, made his Albany *debut* as *Captain Faulkner*, in "The Way to Get Married," and played second to Booth. In New York, he was never called a first-class actor, even in the parts which were in his line. He had been for several seasons at the Charleston theatre, and was a fair representative of tyrants and other stage blusterers. He went to the Bowery with Gilfert in 1826, and was its first stage manager. In 1833, having buried his first wife, a beautiful blonde, he met Mrs. Mary Duff, the celebrated tragic actress, on Broadway, New York, and saluting her with the courtesies of the day, begged permission to escort her



to her lodgings. As they were walking along very quietly, Mr. Young, after a few moments of mental abstraction, said: "Mrs. Duff, you are a widow and I am a widower, suppose we get married."

"With all my heart," replied Mrs. Duff, and accordingly they were united, the rite being solemnized both by a Protestant and a Catholic clergyman, in the presence of Mr. and Mrs. Hilson, as witnesses. Prior to the ceremony, it was agreed that the marriage should not be consummated till the lapse of six weeks, and, meantime, Mrs. Duff was to go by her former name, in order that she might secure professional preferment. Thus far, matters worked well, but Mr. Young, wishing in a few days to take his wife home, called at the lady's house, and learned that she had gone to Philadelphia. She declared that she had perpetrated the act of matrimony only by being persuaded to it during a temporary aberration of mind, caused by the use of opium, while plunged in domestic trouble, and they were soon after legally separated. Not long after, Young died at Norfolk, Virginia.

On the 11th of June, Lafayette, on his second visit to Albany, attended the théâtre, which was illumined and decorated, and a transparency of Washington exhibited. The plays were "Love Laughs at Locksmiths" and "The Irishman in London."

## CHAPTER VII.

1825.

*The South Pearl Street Theatre, Under Gilfert.*

The departure of the elder Booth, was followed by the appearance of the second star, Frederick Brown. He was the son of D. L. Brown, the artist, and had played in Liverpool, Boston and New York. He opened in "Damon and Pythias," which was announced to be the first time it had been played here. Coming on the heels of the greatest actor of the day, he failed to make much of an impression.

On the first of July, Miss Tilden, one of the stock company, who had been ill since the theatre opened, made her first appearance as *Volante*, in "The Honeymoon." She is remembered as a beautiful girl, who speedily gained hosts of admirers. Several months later, when she took her benefit, "She Would be a Soldier" was played, and Captain Hendrickson's company of artillery appeared on the stage, attended by the band, and Miss Tilden went through the manual with the troop, amid a perfect storm of applause. She went with Gilfert to the Bowery, and afterward became Mrs. Bernard, marrying a son of Albany's first manager. So successful was the season, that hot weather had no effect upon it, and performances were kept up through the summer. On the 4th of July, Burke's sensational play of "Bunker Hill" was produced, and met with great applause, although utterly without merit.

Mr. Arthur Keene, a vocalist, appeared as *Count Belindo*, in "The Devil's Bridge," on the 9th of July,

and on the 11th, as *Henry Bertram*, in "Guy Manner-  
ing." It was in this latter character that he made his  
American *debut* in New York, several years before,  
and it is related of him that on coming upon the stage  
in the first scene, his foot tripped and he fell flat, with  
considerable force. He had sufficient self-possession,  
however, to carry on his part and made a favorable  
impression. He was a young Irishman, with a sweet  
tenor voice, and some knowledge of music. Two  
years after his Albany engagement, he supported  
Malibran in English opera, at the Bowery. He died  
in Mobile, about 1836.

The latter part of July, William Rufus Blake  
appeared. He had, before this, played at the old  
Thespian hotel, and was much liked. He was a native  
of Nova Scotia, and at this time, possessed of fine  
personal appearance, giving little indication of the  
coming corpulency, which finally drove him from the  
parts of sighing lovers and silly coxcombs, to those of  
old men, in which, it is doubted if he was ever excelled  
in this country. He is said to have been the first actor  
ever called before the curtain in America, and we  
could wish he had been the last. He played here in  
the stock company for several weeks, and became a  
great favorite, especially with the ladies. The next  
year he married Mrs. Waring, who was the mother of  
Mrs. James W. Wallack, 2d, by Leigh Waring, the first  
star at the Green street theatre, of whom we have  
before spoken. Blake afterwards starred in both  
this country and Europe, and later, when he was in  
the stock at Burton's, Wallack's and Laura Keene's,  
received the heaviest salary on the list. He died sud-  
denly at Boston, April 22d, 1863, aged fifty-eight.

On the first of August, Mrs. Gilfert took a benefit,  
when Peter Richings appeared for the first time in  
Albany. He was born in London, May 19th, 1797;  
arrived in America in 1821, and made his *debut* that  
year, as *Henry Bertram*. He it was who adopted Caro-  
line Richings, the well-known opera singer. He was  
an artist in small parts, and very much of a gentle-

man. More than any thing else, he is remembered as a fine dresser.

August 3d, Henry Wallack acted *Rolla*, in "Pizarro," a drama which had been played already several times, and was highly successful. Mr. Wallack played any thing from tragedy to pantomime, but never attained the high distinction of his brother James. He was born in London in 1790, and was prominent in theatrical affairs, both here and in England. He was the father of James W. Wallack, 2d.

For Barrett's benefit, August 8th, his newly wedded wife appeared as *Sophia*, in "The Road to Ruin," and was, thereafter, a prominent member of the company, which had now attained a degree of excellence never equalled in Albany before, and rarely since. Mrs. Barrett was a beautiful and accomplished woman. She was born in Philadelphia in 1801, and was now in the bloom of early womanhood. Already, however, she had met with her full share of sorrow. Married at sixteen to W. C. Drummond, a dancer, she had borne him two children, and then, on the ground of ill treatment, had obtained a divorce and resumed her maiden name of Henry, under which she appeared in New York. Her extraordinary charms of mind and person, attracted universal attention there, and June 24th, 1825, she made a happy man of Barrett, by giving him her hand in marriage. For several years, nothing could exceed the felicity of their union. Personally and professionally popular, Mr. and Mrs. Barrett were received with enthusiasm wherever they appeared, and in the lines of gay, graceful and refined comedy, and the gentler grades of tragedy, the lady has seldom been equalled. But at length this happy and brilliant union was disturbed; this fascinating being, whom Fanny Kemble pronounced "a faultless piece of mortality in outward loveliness," had, by some unhappy weakness, acquired an insane craving for stimulants, which she swallowed without judgment or reflection, and through that influence was reduced, at times, to the lowest stage of degradation and placed

in such positions that even her honor was called in question. This unhappy state of affairs, however, was many years after her residence in Albany. In 1840, Mr. Barrett procured a divorce from her, on the ground of infidelity. Subsequent events, it has been said, proved her guiltless of the charge, but the separation was final. Mrs. Barrett had many warm and distinguished friends, who bestowed the greatest kindness upon her after this 'sad epoch of her life, and their unremitting efforts soothed, in a degree, the bitter mortification and chagrin attendant upon it. Through their influence, she was restored to the stage and society, and in Boston, where she afterwards principally played, she renewed the triumphs of her former years and commanded the admiration of all by her marvelously preserved beauty, which, even at the age of fifty, seemed as fresh and charming as in her girlhood. She died December 22d, 1853, and lies buried in Mount Auburn, under a monument bearing the lines:

“ With fairest flowers  
We'll sweeten thy sad grave. Thou shalt not lack  
The flower that's like thy face, pale Primrose, nor  
The azured Harebell, like thy veins; nor leaf  
Of Eglantine, nor sweeter than thy breath.”

The season closed September 7th, after a highly successful production of “The Forty Thieves,” (which ran five nights) and the benefits of all the principal members of the company. The winter season opened September 26th, with substantially the same company, to which, however, had been made one notable addition. On the 31st of August preceding, at the benefit of Williamson, one of the singers, had appeared as *Jaffier* in “Venice Preserved” “a Mr. Forrest, of whom reports speak highly.” He was said to have come from the New Orleans theatre, but no one seemed to know much about him. He was, however, engaged for the next season by Manager Gilfert, and made his first appearance in the stock October 5th, supporting Conway, the first star actor of the season, Conway playing *Mac-*

*beth*, and Forrest *Macduff*. "Mr. Forrest," says a critic of the period, "has good requisites for a first-rate actor, but they require cultivating."

Edwin Forrest, at this time, was less than twenty years old, having been born in Philadelphia, March 9th, 1806. He had made his *debut* as *Douglas*, at the Walnut street theatre, five years previous, but created no particular sensation. The part was repeated, however, and afterward he played *Frederick* in "Lovers' Vows," and *Octavio* in "The Mountaineers," and on the occasion of his benefit, recited Goldsmith's celebrated epilogue in the character of a harlequin, and concluded by turning a somersault through a balloon. For a long time, he was in a quandary whether to join the circus or keep on the stage. He evidently had a longing for the arena, as several stories told of him while playing in Albany, illustrate. Finally, however, he engaged with Collins and Jones for the western dramatic circuit. He played in Cincinnati and down the river to New Orleans, from whence he came direct to Albany, where, it may with truth be said, his great possibilities were for the first time pointed out to him. A critic in *The Advertiser*, Oct. 25th, 1825, writes of him as follows:

"Mr. Forrest is a stranger to us; we are ignorant whether he be a native of this country or of England; upon himself it depends to do honor to the country which gave him birth. Nature has been bountiful to him. His face and figure are such as to prepossess an audience in his favor—his voice (with the single exception of Mr. Cooper's) is, we think, superior to any we have ever heard. This young gentleman we have followed with interest through *Jaffier*, *Mark Antony* and the *Indian Chief* in Noah's play "She Would be a Soldier." *Mark Antony* and the *Indian Warrior* evince, in addition to Mr. Forrest's great natural gifts, a degree of study too often neglected by young actors—and to this circumstance do we attribute the extreme rarity of great histrionic talents combined with the charms and graces of youth. If this young gentleman will listen to the voice of truth and

avoid the destructive school of vanity (which has ruined so many who promised greatly) few, ayé, a very few years, will place him in the ranks with our own Cooper, and with those highly gifted strangers, Conway, Booth and Kean, who have of late thrown a halo over the American stage."

As before stated, Forrest's first business in the stock company was to support the star, William Augustus Conway. He had seen him play previously in New Orleans, and Mr. James Rees (Forrest's friend and biographer) says that Conway's acting of *Othello*, at that time, first aroused Forrest from the dreams of the boy to the realities of manhood. He now played *Mark Antony* to Conway's *Brutus*, and Stone says with such grand effect as to cause great chagrin to the star, if it did not make him positively jealous. This is not strange to those who knew the nature of this talented but unfortunate actor, of whom a few words will be of interest: William Augustus Conway was born in London in 1789, and educated for the law, but becoming stage-struck at the age of twenty, made his *debut* with such success as to secure an engagement under Macready, on the provincial circuit, and later at the Dublin theatre, where he played and fell in love with the famous Miss O'Neill, a passion which was not reciprocated. He then played with success at Covent Garden and the Haymarket, when, in 1821, the publication of some malignant criticism of a personal nature, written by Theodore Hook, so affected his morbid sensibility, that, although standing at the highest point of popular favor, he threw up his engagement, and became a prompter. From this occupation so ill fitting his talents, he was induced to come to America, and appeared in New York about eighteen months previous to his Albany engagement, with the most gratifying success. His superiority as an actor was the result of a superior education and the most careful and elaborate study of character, and his personations evinced all the high-wrought finish and artistic elegance of the Kemble and Macready schools. He was, however,

nervous and sensitive to the highest degree, keenly alive to the lightest touch of ridicule, and, unfortunately for his own peace of mind, possessed a most commanding person over six feet in height. His horror at being obliged to play with others of less size, which rendered him, as he imagined, absurdly conspicuous, and his unfounded apprehension of conspiracies to keep him down in the profession, so preyed upon his mind that finally, being driven into a settled melancholy, he left the stage and studied theology, determined to be a minister. It is said that he delivered several most eloquent discourses, about this time, in New York. Early in 1828, while going by ship to Charleston, he threw himself overboard and was drowned, an act which appeared to have been long premeditated and was doubtless the result of monomania. "His death," says Ireland, "was a source of sincere regret to many devoted and well-tried, but perhaps misunderstood and unappreciated, friends, whom his habitual reserve and secluded habits kept at a distance."

Conway played, during his first Albany engagement, *Hamlet*, *Virginius*, *Lord Townley*, *Macbeth*, *Brutus*, *Bertram*, *Cato*, *Beverly*, in "The Gamester," *Petruchio*, *Coriolanus*, *Duke Aranza*, in "The Honeymoon," and *William Tell* (in Knowles's drama, now first played here). He drew good houses and was especially admired as *Cato*. His support was excellent, and Mrs. Gilfert's *Lady Townley*, in "The Provoked Husband," was warmly commended. Years before, when this lady was Miss Holman, Mrs. Siddons declared that she had seen no *Lady Townley* equal to her since the days of Miss Farren.

The stock company was of such shining excellence at this time, that the coming or going of stars made very little difference. Edwin Forrest, Mr. and Mrs. George Barrett, Mrs. Gilfert, Miss Tilden, Hyatt, Blake, Young and Faulkner, made up such an organization that the people came from miles around, on purpose to witness their performances. Appeals for benefits were always made to the citizens, not only of



Albany, but of Troy, West Troy, Schenectady and Lansingburgh. Each night's bill was always a "double" one, that is, two plays were almost always performed.

The famous "Tom and Jerry" was revived and announced as being played for the first time in Albany, October 24th, but this was not so, our record showing its production some time previous, under Biven's managements. It was now played with the following cast: *Corinthian Tom*, Barrett; *Jerry Hawthorne*, Blake; *Logic*, Spiller; *Jemmy Green*, Hyatt; *Dick Trifle*, Bernard; *Kate*, Mrs. George Barrett; *Sue*, Miss Tilden; *Jane*, Mrs. Gray.

There was much question as to the morality of this piece, and the truest friends of the drama were glad to have it shelved. William B. Wood, the veteran Philadelphia manager, in his *Recollections*, has some curious reflections upon the play, urging, as a strong argument against it, the prominence it gives in its scenes of drunken riot and endless knock-downs, to the supernumerary actors, who, invested with unlimited power to make themselves conspicuous, and to engross the largest share of applause, became suddenly elevated to a false position, and the utter demoralization of this useful "arm of the service" soon became too painfully evident.

"The Forty Thieves" was frequently played, Forrest as *Hassarac*, and on Tuesday, November 1st, a grand transparency was displayed as part of the celebration, in honor of the completion of the Erie canal. On the day following, Wednesday, November 2d, the first boat from Buffalo, "The Seneca Chief," arrived, closely followed by the "Young Lion of the West." The city was wild with enthusiasm, appropriate exercises were held at the capitol, and an ode, written for the occasion by John Augustus Stone, of the theatre, was sung, accompanied by Mr. Gilfert's orchestra. A verse or two from the actor-author's effort will, perhaps, not be out of place:

As the Western born wave and the seawaters blend,  
 Lean want flies the triumph he cannot repress,  
 And green water nymphs from old Hudson ascend,  
 To guide the young billow to Neptune's caress.

Hark! the shout is upraised, "the waters combine!"  
 From misty Niagara's bourne to the sea,  
 And Liberty looks, from her radiant shrine,  
 On her chosen dominion and bids it "be free."

Ah, well, it's a long day since there was much poetry in the canal business.

On the 7th of November, Miss Kelly began an engagement as a star, playing *Letitia Hardy* in "The Belle's Stratagem;" *Beatrice* in "Much Ado About Nothing;" *Lady Teazle* in "The School for Scandal;" *Rosalind* in "As You Like It" (Forrest as *Jacques*) and several other like characters. She was rather masculine in appearance and her performance a trifle coarse.

November 21st, Thomas Sowerby Hamblin began here his second engagement in this country, having played first (November 1st) at the Park theatre, New York. He was afterward, for many years, manager of the Bowery theatre, and although sustaining many losses, left at his death (January 8th, 1853) over \$100,000. It is said of him that he was much overrated as an actor, even in his best days. He was at this time twenty-five years old, and his personal appearance, with the exception of his lower limbs, was sufficient to command admiration, having a fine carriage, a noble bearing and handsome head and features. While strictly honorable in his dealings with men, his career with women was a series of scandals which we do not care to chronicle. He was married four times. He opened here in *Hamlet* and also played *Rolla*, *Pierre*, *Macbeth* and *Othello*, being supported by the full strength of the stock company, including Forrest, who played *Jaffier*, *Macduff* and *Iago*, but the houses were light.

As we have shown, Forrest, though scarce twenty, had attracted much attention by his spirited acting. He was, however, at this time, "one of the boys," and there are those still living who remember the "larks" with which he helped pass away the time in the quiet

old city. Stone has embalmed two or three incidents of this kind. One night Forrest and his companions, while making the streets ring with their hilarity, were met near what is now the site of the new government building, by a party of "leather-heads," as the old time watchmen were called—who were about to "take them in." Forrest leaped behind an iron railing surrounding a small space in front of the old bank building, that stood there, and began to spout Shakspeare with such electric effect that the watchmen were all agog to hear him. One passage followed another, and meantime the rest of the noisy crowd stole away, one by one, leaving the young actor alone with the guardians of the night, who, on seeing the joke, good-naturedly let him follow.

Another time he was not so lucky, and found quarters for the night in the Howard street jail (where now stands the Albany hospital). In the morning he was brought before Squire John O. Cole, who discharged him, but just as he was leaving the office, the justice struck an attitude, and addressing the actor in the words of *Othello*, exclaimed

—what's the matter

That you unlace your reputation thus,  
And spend your rich opinion for the name  
Of a night brawler? Give me answer to it!

This rebuke, so apt and timely, no doubt did the boy more good than a half-hour's sermon or ten days in jail. Forrest also, according to Rev. Mr. Alger, at this time rebuked his fellow actors for their passion for gaming. It appears that he had played games of chance in New Orleans, and among his friends there was Gaszonac, who stood at the head of the gambling profession and who had initiated him pretty thoroughly into the secrets of the art. The company used often to stay at the Pearl street theatre after the play and engage in games of chance. Forrest joined them several times, but feeling that the gambling spirit was gaining control of him, refused to do so any more. But on a certain evening they urged him so strongly

that he consented—determined to give them a lesson. He said, reports his clerical biographer, it was a base business, full of dishonest acts, by which all but the sharpest adepts could be cheated. They maintained that there were among them neither decoys nor dupes, and they challenged fraud. They played all night, and Forrest at last had won every cent they had with them. He then rose to his feet and denounced the habit of gaming for profit, as pernicious in the extreme. He recited some examples of the horrors he had known to result from it. He said it demoralized the characters of those who practiced it, and producing nothing, was a robbery, stealing the time, thought and feeling, which might so much better be devoted to something useful. With these words he swept the implements of play into the fire, strewed the money he had won upon the floor, left the room, and went home in the gray light of the morning, and never gambled again from that hour unto the day of his death.

Mr. Alger also says of him, at this time: "He took great pains to perfect his physical development, exercising his voice in declamation, practicing gestures, and every night and morning, taking a thorough sponge-bath, followed by vigorous friction with coarse towels. Immediately after his morning ablutions, he always devoted a half-hour to gymnastics—using dumb-bells, springing, attitudinizing and walking two or three times about the room on his hands. One of the most distinguished philosophical writers of our country, who was a native of Albany, and at that time a particular friend of Forrest, has recently been heard to describe, with great animation, the pleasure he used to take in visiting the actor at this early hour of the morning, to see him go through his gymnastic performances. The metaphysician said he admired the enormous strength displayed by the player, and applauded his fidelity to the conditions for preserving and increasing it, though, for his own part, he could never bring himself to do any thing of the kind."

## CHAPTER VIII.

1825.

*The Elder Kean at the South Pearl Street Theatre.*

— “Thou art the sun’s bright child!  
 The genius that irradiates thy mind  
 Caught all its purity and light from Heaven.  
 Thine is the task with mastery most perfect,  
 To bind the passions captive in thy train!  
 Each crystal tear, that slumbers in the depth  
 Of feeling’s fountain, doth obey thy call!  
 There’s not a joy or sorrow mortals prove,  
 Or passion to humanity allied,  
 But tribute of allegiance owes to thee.  
 The shrine thou worshipest is Nature’s self —  
 The only altar genius deigns to seek.  
 Thine offering — a bold and burning mind,  
 Whose impulses guide thee to the realms of fame,  
 Where crowned with well earned laurels, all thine own,  
 I herald thee to immortality.”

[Byron on Edmund Kean.]

The next great event, was the engagement of Edmund Kean, who opened Monday, December 5th, as *Richard III.* This marvelous actor was now about forty years old, and already past his best estate, but still possessed of powers that were simply wonderful. Who was his father, when he was born, and where that event took place, are questions upon which there is still dispute. He was never certain even who his mother was; but she was one of two actresses. Abandoned in infancy, he was, at three years of age, a cupid in the ballet at the London opera house, and at five, an imp in the witch scene in “*Macbeth.*” He was weak and sickly, and his legs were only saved from deformity by the use of irons. He led a most

wretched life. He grew up on the stage; was a harlequin, a contortionist, a tight-rope dancer, and played any thing and every thing. He was always of diminutive stature. Once, when he was playing *Alexander the Great*, he was taunted by officers in a stage-box, who called him "Alexander the Little." "Yes," was his noted reply, given with a look that fairly appalled them, "but with a great soul!" At last, after a most pitiful life as a strolling player, on the 26th of January, 1814, he appeared at Drury Lane as *Shylock*, and with one bound leaped to the highest pinnacle of success. At the second performance, the theatre overflowed for the first time in months. He became the lion of the day. Poets, statesmen and nobles crowded his dressing-room and invited him to be their guest. Lord Byron sent him presents and invited him to dinners. For several years he reigned the undisputed monarch of the English stage, the fire of genius and the seemingly unstudied impulses of nature lending a charm to his acting, that swept the formal attitudes and stilted declamation of the Kemble school into oblivion. Yet it is a mistake to suppose that these efforts were not the result of preparation. It is related of him, that when studying Maturin's *Bertram*, he shut himself up for two days to study the one line:

"Bertram has kissed thy child."

But Kean could not bear prosperity. Habits of dissipation, early contracted, wrought out their inevitable ruin. He seemed to prefer low society, and would quit the company of Lord Byron to consort with pugilists!

He first visited America in 1820, playing in New York and Boston with immense success. In the latter city, in particular, the Kean fever raged violently. When he returned, however, in the summer of 1821, to play a second engagement, the excitement had died away, and the weather being warm, his first house was small and the third appearing likely to be much smaller, he refused to appear and left the theatre.

This was construed as a flagrant insult, and exasperated the Bostonians to a high pitch of indignation. Shortly after, he returned to England, taking with him the toe-bone of George Frederick Cooke, whose remains he disinterred, and marked the place of their later deposit with a memorial stone, still to be seen in St. Paul's churchyard, in New York. This toe-bone, he made all his visitors kiss, as a relic of the greatest actor that ever lived, till Mrs. Kean, disgusted, threw it away, whereupon her husband wept and bemoaned as if he had lost a fortune.

Soon after occurred his most shameful and disgraceful *liaison* with the wife of Alderman Cox, followed by the suit of the injured husband, who recovered a verdict of £800 damages. The publicity of the trial ruined Kean as a man and an actor. He dared, however, to brave public censure, by attempting to play, but was greeted with a storm of disapprobation. In a measure, he reinstated himself, but soon after made his second visit to America, and three weeks previous to his appearance in Albany, played *Richard* (November 14th), at the Park theatre, in New York. The insult to the Boston audience four years previous, was taken up by a party from that city, and a disgraceful riot ensued. The play went forward only in dumb show. Obscene missiles were thrown upon the stage. Kean was tumultuously hissed all the time, and the wildest disorder prevailed, and yet it is said of the 2,000 persons in the house, three-fourths were in favor of the actor. His second night, there was less opposition, and the remainder of his engagement was but a repetition of his earlier triumphs. From New York, he came direct to Albany.

Even in these later days, when advertising has been reduced to a science, it is seldom that an attraction is so thoroughly "worked up." The news that the great actor was to play in Albany, spread like wildfire throughout the surrounding country, and towards night on Monday, December 5th, people poured into the city, as they have in later years to a circus. Before

six o'clock, every nook and corner in the theatre were filled, and people who arrived after that hour from Lansingburgh, Waterford, Schenectady and Schaghticoke, were literally unable, in any manner, to force their way into the building. The bill was "Richard," cast as follows: *Richard*, Kean; *King Henry*, Stone; *Prince of Wales*, Mrs. Robertson; *Duke of York*, Master Arthur; *Richmond*, Edwin Forrest; *Elizabeth*, Mrs. Stone; *Lady Anne*, Miss Tilden; *Duchess of York*, Mrs. Barrett.

There was some apprehension of a disturbance. Kean was himself fearful before going on, and, it is said, was as pale as a ghost. When, however, instead of the dreaded hisses, he was greeted with prolonged applause, the reaction was too much for him, and it was some moments before he could speak. Then recovering himself, he played with all his force and intensity, and probably that night there was better acting in Albany than there had ever been before or since. He was called before the curtain and in a few words acknowledged his thanks. Says *The Advertiser*:

"It is out of our power to describe to our readers the electrical influence which this man's powers produce on the audience. It is infinitely superior to any thing we ever saw."

The Albany writer thus failing to do the subject justice, we must look elsewhere. The late George Henry Lewes, one of the best of modern theatrical critics, while admitting that Kean had many and serious defects; that his miming power was singularly limited in its range; that he was tricky and flashy in style; and that he had little power of elocution, except when sustained by strong emotion, still says that, measuring him by his strongest parts, Kean was incomparably the greatest actor of his time. He would merely gabble over long passages to reach some point, which would electrify every soul in the audience. Coleridge's remark, that seeing Kean act was reading Shakespeare by flashes of lightning, is well known. "He had no gaiety," says Lewes; "he could not laugh, he



had no playfulness that was not as the playfulness of a panther, showing her claws every moment. Of this kind was the gaiety of his *Richard III.* Who can ever forget the exquisite grace with which he leaned against the side scene while *Anne* was railing at him, and the chuckling mirth of his 'Poor fool! what pains she takes to damn herself!' It was thoroughly feline—terrible, beautiful."

On Wednesday, December 7th, "Othello" was played, with the following cast: *Othello*, Kean; *Iago*, Forrest; *Desdemona*, Mrs. Gilfert; *Emilia*, Mrs. Stone.

*Othello*, all admit, was Kean's masterpiece, although Lewes says, with the exception of occasional flashes, the first and second acts were irritating and disappointing—arresting the mind, but not satisfying it. "From the third act onward, all was wrought out with a mastery over the resources of expression such as has been seldom approached. In the successive unfolding of these great scenes, he represented, with incomparable effect, the lion-like fury, the deep and haggard pathos, the forlorn sense of desolation, alternating with gusts of stormy cries for vengeance, the misgivings and sudden reassurances, the calm and deadly resolution of one not easily moved, but who, being moved, was stirred to the very depths." Says Alger, writing of this engagement: "There must, from all accounts, have been something supernaturally sweet and sorrowful, an unearthly intensity of plaintive and majestic pathos, in the manner in which Kean delivered the 'Farewell.' The critics, Hazlitt, Proctor, Lamb, and the rest, all agree in this. They say 'the mournful melody of his voice came over the spirit like the desolate moaning of the blast that precedes the thunder storm.' It was like 'the hollow and musical murmur of the midnight sea when the tempest has raved itself to rest.' His 'tones sunk into the soul like the sighing of the breeze among the strings of the *Æolian* harp, or through the branches of a cypress grove.' His voice 'struck on the heart like the swelling of some divine music laden with the sound of years of departed happiness.' The retrospect

of triumphant exultation, the lingering sense of delight, the big shocks of sudden agony, and the slow, blank despair, breathed in a voice elastic and tremulous with vital passion, and set off with a by-play of exquisitely artistic realism, made up a whole of melancholy and overwhelming power never equalled. It was an anthem—a charge and a dirge. Forrest was inexpressibly delighted and thrilled by it, and he did not fail, to his dying day, to speak of it with rapturous admiration.”

As will be seen by the cast, young Forrest played second to Kean. He had seen him play before in Philadelphia, and admired him greatly. Now, for a few nights, he was associated with him and with the happiest results. About noon of the day they were to act together, as Kean did not come to the rehearsal, Forrest called at his hotel and sent word to him that the young man who was to play *Richmond*, *Iago*, etc., wished a brief interview, to receive any necessary directions. Kean received him with great kindness, and in answer to a question about the business of the play, said: “My boy, I do not care how you come on or go off, if, while we are on the stage, you always keep in front of me, and let not your attention wander from me.” He had not yet breakfasted, and the appearance both of his person and of the room showed signs of a night of debauch. A rosewood piano was in the room, covered with the sticky rings from glasses used the night before. “Have you ever heard me sing?” Forrest told him he had, in “Tom Tug.” Kean expressed pleasure at that, and then said, “you shall hear me sing my favorite piece.” Sitting down at the piano, in his dressing gown, his face very pale, his hair floating in confused masses, and his eyes full of unutterable pathos, he sang, with mournful sweetness, Tom Moore’s song, “Farewell, but whenever you welcome the hour,” to the wonder and delight of his young auditor.

Forrest, left to his own direction as to playing *Iago*, brought out his own idea of the character. At that time, the traditional *Iago*, was a sullen, sombre scoun-

drel, full of gloom, and with villainy sticking out all over him—any thing but the seemingly “honest” ancient, Shakspeare created. Forrest made him a gay, dashing fellow, much like Mr. J. W. Albaugh’s fine conception of the part. One point strictly original, Forrest made, which powerfully affected Kean. *Iago*, while working insidiously on the suspicions of *Othello*, says to him:

“Look to your wife; observe her well with Cassio;  
Wear your eye thus, not jealous,—nor secure.”

All these words, except the last two, Forrest uttered in a frank and easy fashion; but suddenly, as if the intensity of his under knowledge of evil had automatically broken through the good-natured part he was playing on the surface, and betrayed his secret in spite of his will, he spoke the words, “nor secure,” in a husky tone, sliding down from a high pitch and ending in a whispered horror. The fearful suggestiveness of this, produced from Kean a reaction so truly artistic and tremendous, that the whole house was electrified. As they met in the dressing-room, Kean said, excitedly:

“In the name of God, boy, where did you get that?”

“It is something of my own,” Forrest modestly replied.

“Well,” said Kean, “everybody who speaks the part hereafter, must do it just so.”

So Mr. Alger tells the story. Another writer says he has heard Forrest, himself, relate the anecdote much more characteristically. He said that his delivery of these lines was rewarded with a terrific round of applause, and when he went off the stage, he said to the stage-manager, with pardonable pride: “Did you hear that?” “Yes,” was the reply; “*but did you see Kean’s face?*” “By —, sir,” concluded Forrest, “it was Kean’s marvelous look, not my elocution, that they were applauding.” At a public dinner, in Philadelphia, a short time afterward, Kean said: “I have met one actor in this country, a young man named Edwin Forrest, who gave proofs of a decided genius for his profession, and will, I believe, rise to

great eminence." This having been reported to Forrest, he enrolled Kean among his private idols and worshiped him, to the exclusion of every other great actor, until death. We do not learn that they ever played together, except during this Albany engagement. Kean's other personations were as follows: Friday, December 9th, *King Lear*; Saturday, December 10th, *Shylock*; Monday, December 12th, *Sir Giles*, in "A New Way to Pay Old Debts;" Wednesday, December 14th, *Richard*, for the second time; Friday, December 16th, for his benefit, *Brutus*.

As before stated, it was as *Shylock*, that Kean first won success in London. In it, he threw away, with the conventional red wig, a score of stage traditions, but from the first moment, impressed the audience, Douglas Jerrold used to say, "like a chapter of Genesis." Dr. Doran thought his *Sir Giles* stood pre-eminent for its perfectness, from the first words to the last convulsive breath drawn by him, in that famous one scene of the fifth act, in which, in his terrible intensity, he once made so experienced an actress as Mrs. Glover faint away, from emotion. Dr. Doran says: "In this character, all the qualities of Kean's voice came out to wonderful purpose, especially in the scene where *Lovel* asks him:

Are you not moved with the sad imprecations  
And curses of whole families made wretched  
By your sinister practices?

To which *Sir Giles* replies:

Yes! as rocks are  
When foaming billows split themselves against  
Their flinty ribs; or as the moon is moved  
When wolves, with hunger pin'd, howl at her brightness.

I seem still to hear the words and the voice, as I pen this passage; now composed, now grand as the foamy billows; so flute-like on the word 'moon,' creating a scene with the sound, and anon sharp, harsh, fierce in the last line, with a look upward from those matchless eyes, that rendered the troop visible and their howl perceptible to the ear; the whole serenity of the man

and the solidity of his temper being less illustrated, by the assurance in the succeeding words, than by the exquisite music in the tone with which he uttered the word 'brightness.'"

As will readily be believed, this engagement was highly successful, and especially gratifying to the great actor, now struggling desperately against his fate. He wrote as follows:

ALBANY, New York, December 12th, 1825.

I am delighted with this city; they have received me with enthusiasm; the most fashionable and moral have attended the theatre with an avidity exceeding my most sanguine expectations.

At Boston, however, where he tried to play December 21st, following, he was driven from the stage and theatre, a mob filled the building, and although the riot act was read twice, the theatre was damaged to the extent of about \$800. Kean never dared show his head there again. He wrote several most abject apologies, but he was a broken-down man. He appeared for the last time in America, December 5th, 1826, at the Park in New York. On returning to England, he found his popularity had vanished. In 1833, after a lengthened retirement, he appeared in *Othello*, with his son Charles as *Iago*. There had been a quarrel between them, and this was the reconciliation. There was great excitement; the house was crammed. Kean went through the part, "dying as he went," until he came to the "Farewell" and the strangely appropriate words "Othello's occupation's gone," when he gasped for breath, and fell into his son's arms, moaning: "I am dying—speak to them for me!" The curtain went down; he was carried home, and in a few weeks was a corpse, at the age of forty-six. "His memory," says Ireland, "stands like a blasted monument, to warn the unwary of the path in which he fell."

## CHAPTER IX.

1825-1827.

*The South Pearl Street Theatre—The North Pearl Street  
Circus.*

THE next star was Robert Campbell Maywood, one of the heaviest of tragedians. Previous to his appearance, however, the stock appeared in Charles P. Clinch's dramatization of Cooper's "Spy," which was said to have been played over sixty times in New York. Forrest played *Harvey Birch*. December 21st, Maywood made his Albany debut as *Michael Ducas* in "Adelgitha," and followed with several other characters, including (January 2d, 1826) *Sir Pertinax McSycophant* in "The Man of the World," then said to have been played for the first time in Albany. Maywood was now thirty-six years old. He was an excellent general actor, and particularly good in Scottish characters, like the one last mentioned. He became, afterward, manager of the Chestnut street theatre, Philadelphia, and was such for eight years. In 1828, he married Mrs. H. A. Williams. Her daughter, "La Petite Augusta," by a former husband, Mr. Maywood brought out at the age of twelve, as a *danseuse*, and at that age she challenged comparison, in grace and brilliancy, with any artist in her line America ever produced. In order to give her every possible advantage, he took her to Paris and gave her every opportunity, but before she had scarcely entered her teens, to his great chagrin and disappointment, she eloped with a worthless Frenchman, whom she deserted in less than two years. She became

very celebrated as a dancer, on the continent, and amassed a fortune. It was said she had a villa on Lake Como, worth half a million dollars. After things went wrong with Maywood, he found for a while an asylum with this step-daughter, for whom he had done so much, but at length she turned him off, and in 1855 he arrived in New York, a beggar. He finally died at the Marshall Infirmary, in Troy, of paralysis, November 27th, 1856, aged sixty-six.

The engagement of Thomas Apthorpe Cooper, which began February 2d, leads us to speak next of him. He was now about fifty years old, and, although born in London, he had always been considered an American actor, having come to this country at the age of twenty, and spending his life here. As such, he was our first great representative of the histrionic art. For thirty years and more he was a paramount favorite, holding his own even against George Frederick Cooke, who, by the way, he brought to this country. It was not till old age and the successive arrivals of Kean, Booth and Macready, that Cooper began to suffer in the estimation of the public as an actor. He first appeared in the United States at Philadelphia, under Wignell's management, December 9th, 1796. For several years he was a manager of the Park theatre, in New York, and in 1802 took to starring. He received much money, but spent it lavishly. He lived in sumptuous style in New York, and no finer equipage rolled through Broadway than that of this favorite actor. His society was eagerly sought for in the best circles, and by his second marriage in 1812, with the most beautiful and brilliant belle of New York city (the "Sophia Sparkle" of Irving's *Salmagundi*), Miss Mary Fairlie, daughter of the celebrated wit, Major James Fairlie, and grand daughter of Governor Robert Yates, Mr. Cooper became allied to some of the most eminent families in the state. Not only was he extravagant, but his passion for gaming dissipated large sums of money. It is said one afternoon, while standing in Broadway with a gentleman, he noticed a load of hay approaching. "I will bet you,"

said Cooper, "the value of my benefit to-night, against an equal sum, that I will pull the longest wisp of hay from this load." "Done," said his friend. The wisps were pulled and Cooper lost. "Ah!" he remarked, with the greatest nonchalance, "I've lost two hours' acting." The benefit netted the winner upwards of \$1,200. Such freaks helped to the final disappearance of all his property, and then benefits were given for him and his family in all the large cities. That at the Bowery theatre, November 7th, 1833, yielded in gross \$4,500, the largest sum then ever received for a single night's performance in America. In 1834, he took a benefit, when his daughter, Priscilla Cooper, made her first appearance. The play was Knowles's "*Virginus*," and the fact that a daughter, more in hopes of affording a support to an aged parent, than from any predilections for the stage, was to appear, attracted a great house. During the first and second scenes there was an anxiety to behold the young daughter. This was heightened in a wonderful degree when *Virginus* (Cooper) said:

"Send her to me, Servia,"—

and every heart beat when *Virginia* (Miss Cooper) came tripping in and stood before her *real* father, saying:

"Well, father, what's your will?"

The whole house burst forth in one tumultuous shout of approbation. It was several moments before *Virginus* could reply, for both father and daughter were bathed in tears. This lady afterwards married Mr. Robert Tyler, and as daughter-in-law of the president, did the honors of the White House. Through her influence, her old father was provided with a situation in the New York custom house. Says Ireland: "A portly old gentleman, with rubicund face and silvery hair; clothed in summer in an entire suit of white, with an eye-glass hanging jauntily from his neck, and a certain indescribable air of high breeding about him, was, for several years, frequently observed in the neighborhood of Wall street, by many, who little imagined that in his person was once concentrated



all the matchless elegance of the tragedian Cooper. He died at his country residence, Bristol, Pennsylvania, April 21st, 1849, aged nearly seventy-three."

"Mr. Cooper, in his prime," says a writer, "possessed from nature, the primary accomplishments of a pleasing actor; a fine person, a voice of great compass, of most melodious silver tone and susceptible of the greatest variety of modulation; an eye of the most wonderful expression, and his whole face expressive, at his will, of the deepest terror, or the most exalted complacency, the direst revenge or the softest pity. His form, in anger, was that of a demon; his smile, in affability, that of an angel."

During Cooper's engagement, at this time, he played *Macbeth*, *Beverly*, *Damon*, *Virginius*, *Leon* (in "Rule a Wife and Have a Wife"), and for his benefit, was announced for the *Duke Aranza* and *Petruchio*, but was unable to appear, through illness.

Thus far, the theatre had been well patronized, although the heavy rental demanded by the stockholders and the expense of so strong a company, prevented Manager Gilfert from making much money. Now, however, another, and what was destined to be a highly popular place of amusement, divided the attention of the public. This was the New Circus, which opened its doors February 14th, 1826, under the management of Samuel B. Parsons, who had formerly had a show of the same kind on State street, near the capitol. This new establishment was on North Pearl street, on the ground now occupied by the Garretson Station Methodist Episcopal church. It was one of the most spacious (66 by 111 feet) and well-appointed amphitheatres in the Union, and is said to have cost, including horses, \$22,000. The stage and ring were very large, and the rear of the building allowed of an opening, from the back of the stage into a garden, over a hundred feet in depth, thus admitting of no end of display and processions in such pieces as "The Cataract of the Ganges," "Tekeli," "Blue Beard," etc.

The establishment opened auspiciously, with West

as ring-master and Kenyon as stage-manager. At the close of the equestrian performances, "The Irishman in London," was played, with the following cast: *Captain Seymour*, C. Eberle; *Mr. Colooney*, Hamilton; *Mr. Frost*, Ray; *Cymon*, Lamb; *Delaney*, Talbot; *Edward*, Kenyon; *Louisa*, Mrs. Hatch; *Caroline*, Mrs. Roper; *Cuffa*, Mrs. Lamb.

Admission was fifty and seventy-five cents. This enterprise, while it afforded great entertainment to many, had a deleterious effect upon the legitimate drama, and was one of the causes which led to its speedy failure in Albany. The city was clearly not large enough to support two such expensive places of amusement, and the older enterprise was, naturally, the first to suffer, the novelty of the ring, cheaper rates of admission, and the sensational nature of the performances, all acting strongly against Mr. Gilfert and his corps of artists. We have now, therefore, to chronicle the speedy decadence of the theatre.

The next stars that came, were Mr. and Mrs. Barnes, the latter appearing February 17th, in the beautiful play of "Isabella, or the Fatal Marriage;" Forrest supporting her as *Bion*, and Young as *Carlos*. Few actresses have been so deserving, fewer still so fortunate as Mrs. Barnes. She at once gained the affections of her audience, and for twenty-five years, was a supreme favorite. In person, she was under middle size, but finely formed. Her features, though small, were eminently beautiful, and at perfect command, while her face was lighted up with eloquent and expressive dark eyes. As a tragic actress, none of her contemporaries, with the exception of Mrs. Duff and Fanny Kemble, excelled her, while as *Juliet* and *Evadne*, she was the peer of any. She played high comedy with great finish, and her roguish boys were perfectly bewitching. She was highly respected in private life, and when she bade farewell to the stage, November 2d, 1841, it was to retire upon a well-earned competence. She died of paralysis, August 26th,

1864, aged eighty-four, another example of the longevity of professionals. Her daughter, Charlotte, married Mr. Edmund S. Conner.

On the 18th, Mr. John Barnes appeared as *Billy Lackaday* and *Crack*, and, of course, set the whole town in a roar. Probably no comedian we have ever had, has been the cause of more merriment than old Jack; his conical phiz alone being enough always to shake the sides of the entire audience. He was often, extravagant, and sometimes vulgar, but always a favorite. He was long at the Park theatre, then starred it, with profit, and in 1841, died of a carbuncle on his nose, at the age of sixty. During the Barnes engagement, "Sweethearts and Wives," "School for Scandal," "The Rivals," "Sprigs of Laurel," "Wandering Boys," etc., were played.

About this time, "The Forest of Bundy" was brought out (Forrest as *Macaire*), and other melodramas followed, such as "Timour, the Tartar," "The Wood Demon," and the like. March 3d, Forrest took his first benefit, playing *Sir Edward*, in "The Iron Chest," and *Robert Rafter*, in "Too Late for Dinner." On the 13th of March, for Young's benefit, the same accommodating boy recited Goldsmith's epilogue, in the character of a harlequin, and closed by leaping through a barrel of fire, singeing off his eyebrows as he did so! About this time, too, for a wager, he performed at the circus, for the clown's (Bill Gates) benefit, in a stilt-vaulting act, eliciting shouts of laughter and applause from those who knew it was "Ned."

Few attended the theatre now, and even so bright a star as Conway, who played a second engagement, failed to attract—though some sterling plays were presented. "King John" was played for the first time, Conway as the *King*, Forrest as *Falconbridge* and Mrs. Gilfert as *Lady Constance*. "Henry VIII." was cast with Conway as *Wolsey*, Young as *Henry VIII.*, Forrest as *Buckingham*, Barrett as *Cromwell*, Mrs. Gilfert as *Queen Catherine*, and Mrs. George Barrett as *Anne Bullen*. "Katharine and Petruchio" was also

played the same night. It was for Conway's benefit, and it was such a Shakspearean revival as has not often been seen in Albany. It was during this engagement that Conway, who was a strict Episcopalian, refused to play on Good Friday, and although the "paper" was up and every thing ready, the performance had to be postponed.

The farewell benefits now began, and were, many of them, poorly attended. To show to what a strait even the best actors were reduced to fill the house, it may be noticed that for Forrest's farewell benefit, Hyatt, the comedian, played *Richard!* Forrest supporting him as *Buckingham!* The season, having proved disastrous, closed May 2d, Gilfert being unable to pay his company, many of whom were left destitute. Forrest himself was forced to leave his wardrobe at his boarding-house, as security for arrearages, when he went to New York. As before stated, a majority of the company were re-engaged by Gilfert, when he opened the Bowery, October 23d, 1826.

George Barrett, the stage manager, next opened the theatre for a few nights, but with unsatisfactory results. The old favorite, Mrs. Hughes, played an engagement, but it was unsuccessful in attracting, although her great merits were admitted by all. The notice she received from *The Advertiser*, for her benefit night, is worth preserving as a model:

Mrs. Hughes takes her benefit at the theatre to-night. It would be an insult to the generous enthusiasm of her numerous admirers, to say another word on the subject.

We are glad to know that this performance, at least, was well attended, though, as a general thing, people were surfeited with theatricals. The circus kept going with "Joan of Arc," "El Hyder," "Ali Pacha," "Marmion," etc., and finally closed the season with "The Cataract of the Ganges," for which the stage had been lengthened forty feet; real water was introduced, and great attention paid to scenery. Mrs. Cooke rode the celebrated horse "White Surrey" up the precipice

under the spray, amid enthusiasm which was almost frantic.

The next man to attempt to manage the Pearl street theatre was Henry Wallack (brother of James), of whom mention was made while playing as a star. He opened July 24th, with Colman's "Poor Gentleman," cast as follows: *Lieutenant Worthington*, Mr. Scott; *Sir Robert Bramble*, Herbert; *Fred Bramble*, Wallack; *Dr. Ollapod*, Stone; *Humphrey Dobbin*, Durang; *Sir Charles Cropland*, Stevenson; *Corporal Foss*, Wray; *Farmer Harrowby*, Turnbull; *Stephen Harrowby*, Simpson; *Valet*, Lane; *Emily Worthington*, Mrs. Wallack; *Lucretia McTab*, Miss Placide; *Dame Harrowby*, Mrs. Stevenson; *Mary*, Mrs. LaCombe.

Also, "Children in the Wood," cast as follows: *Sir Rowland*, Mr. Scott; *Apathy*, Stone; *Walter*, Wallack; *Gabriel*, Placide; *Lord Alford*, Stevenson; *Oliver*, Durang; *Ruffians*, Lane and King; *Servant*, Douglass; *Josephine*, Mrs. Wallack; *Helen*, Mrs. LaCombe; *Winnefred*, Miss Turnbull; *Boy*, E. Turnbull; *Girl*, C. Turnbull.

This, with a few additions, was substantially the same company which had been playing from March 26th to July 17th, at the Chatham theatre, in New York, and which returned there October 9th. James M. Scott was a serious actor, and afterwards became famous in nautical characters. He died in New York, March 1st, 1846. Thomas Placide was a brother of Henry, but by no means as good an actor. Herbert was a comic old man; died in Boston, in 1835. Mrs. Wallack, wife of the manager, was a very beautiful woman. Her maiden name was Jones; she had been in the ballet and had, but recently, come out as a very pleasing comic actress. Miss Jane Placide afterwards became highly distinguished in the south, as a *tragedienne*, but died in the height of her popularity. Miss Turnbull was, afterwards, well known here. Mrs. LaCombe married the eccentric Andrew Jackson Allen. Wallack, the manager, appeared with the company for the first few nights and then went off on

a pleasure tour, leaving the theatre in charge of his assistants. He was advertised to appear August 7th, as *Rolla*, in "Pizarro," but on receiving a report of the poor business during his absence, became disgusted with Albany and refused to play. There was no performance and thus ended the season. Both theatre and circus were now closed till winter.

Mr. Lement, a hotel keeper, whose house was on the south side of State street, just east of Pearl, now obtained a lease of the theatre, and, at once, sub-let it to Mr. C. W. Sandford, proprietor of the Lafayette theatre and circus, in New York. Sandford had also acquired a lease of the circus building on North Pearl street, and keeping that closed, opened the theatre December 13th, with "Pizarro" and "The Liar," the house being crowded. The company included Burroughs, as stage-manager; Thompson, Thayer, Forbes, Mr. and Mrs. Fisher and daughter, Keaten, Collins, Jones, Mr. and Mrs. Walstein, Wilson, Jenkins, Petrie, Mrs. Godey, Mrs. Sandford, D. and H. Eberle, Miss Eberle, Dinneford and others. Of this company, it is not necessary to speak at length. Mrs. Sandford, wife of the manager, was born Miss Lattimer, and had been a charming vocalist. Two days before Mr. Holman's (father of Mrs. Gilfert) death, she married him, and afterward, Mr. Isaac Star Clason, and finally, Mr. Sandford. Mr. and Mrs. Palmer Fisher and their daughters, Oceana and Alexina, were well known to the stage, especially the latter. The Eberles were also a well-known theatrical family. David and Harry, who played here at this time, were brothers of Charles Eberle, who perished in the burning of the steamer Lexington, on Long Island Sound, 1842, and who was the father of the popular old man, Mr. E. A. Eberle, late of the Leland opera house.

Prices of admission were fixed at \$1, 50 and 25 cents, at which the public grumbled considerably. The company, however, gave good satisfaction, and stars followed one another, in quick succession, beginning with Keene, the vocalist. Several musical pieces

were produced, including "Clari," Payne's opera, in which "Home, Sweet Home" occurs. On Christmas day, Booth appeared as *Sir Giles*, and followed it with other characters, in which he had previously appeared here. January 8th, 1827, Edwin Forrest returned as a star, and was warmly welcomed. The *Advertiser* said of him: "Forrest is the boast and ornament of the American stage. His improvement has far outstripped what his most sanguine friends here anticipated."

Mr. and Mrs. John Barnes came again, and Mrs. Hamlin, wife of Thomas. She did not draw, and the theatre was not well patronized, Mr. and Mrs. Barnes only playing to good business. In March, Dwyer, the old comedian, appeared again, playing *Falstaff* for his benefit. April 17th, the circus reopened its doors, and the museum, under Henry T. Meech, appealed for patronage, on the merits of a stuffed rhinoceros and a hermaphrodite orang-outang.

Mr. Sandford closed his season in May, with no less brilliant a star than William Charles Macready, who played *Hamlet* on the 7th,\* *Macbeth* on the 9th, and for his benefit, *Virginus* on the 11th.

Mr. Macready was now thirty-four years old, having been born in London, March 3d, 1793, the son of an actor. He made his *debut* in *Romeo*, in 1810, and in the intervening years had won a position in England second only to Kean, and on the fall of that great actor, until the period of his own retirement, was unexcelled upon the British stage. It is not our intention to go into the details of his career, as by his *Reminiscences* and *Diaries*, edited by Sir Pollock, they are within the reach of every reader. He made three visits to this country; 1826-7, in 1844, and in 1848-9. In May of the last mentioned year, occurred the most terrible riot recorded in the dramatic annals of this country.

---

\*On this very night, a tragedy in real life occurred, which exceeded in interest any event in stage mimicry. This was the murder of John Whipple by Jesse Strang, who shot him through a window, as he sat writing in his chamber, and was hanged for it, August 24th, in the Hudson street ravine, in the presence of 40,000 spectators.

Through a quarrel between Macready and Edwin Forrest, who had hissed each other in England, a disturbance took place at the Astor opera house, New York (May 10th); the military were called out, and twenty-two men were killed and thirty-six wounded. Mr. Macready died April 27th, 1873. As an actor, he was a model of every thing that was chaste, finished and classical. As a man, his character was above reproach. He has been ridiculed for certain mannerisms, and censured for penuriousness, and it is true that by industry and prudence he acquired a fortune. It is also true that "no friend has ever had occasion to feel a pang for his excesses, and the public never were called upon to pity, pardon, or condemn in him any moral transgression." Lewes saw in him only a man of talent, but of talent so marked and individual that it approached very near genius. He had a powerful voice of extensive compass, capable of delicate modulation in quiet passages (though with a tendency to scream in violent passages), and having tones that thrilled and tones that stirred the tear drops. The intelligence of his readings was always manifest. His person was good, and his face was expressive. As a Shakspearean actor, he did not rank with the greatest of his predecessors. Lewes thought his *Hamlet* bad, due allowance being made for the intelligence it displayed. "He was lachrymose and fretful; too fond of a cambric pocket handkerchief to be really affecting; nor had he that sympathy with the character which would have given an impressive unity to his performance—it was 'a thing of shreds and patches,' not a whole."

"As *Macbeth*, nothing could be finer than the indications he gave of a conscience wavering under the influence of 'fate and metaphysical aid,' superstitious and weakly, cherishing the suggestions of superstition; but nothing could have been less heroic than his personation of the great criminal. He was fretful and impatient under the taunts and provocations of his wife; he was ignoble under the terrors of remorse; he stole into the sleeping chamber of *Duncan*, like a man



going to purloin a purse, not like a warrior going to snatch a crown." On the other hand, he created several of the most popular characters of the modern drama, such as *Virginius*, *William Tell*, *Werner*, *Richelieu*, *Claude Melnotte*, and *Ruy Gomez*. As *Virginius*, a part in which he was the original, he was at his best. It was always a favorite with him from the hour he first read the lines, when submitted to him by the author, J. Sheridan Knowles, who dedicated the play to him. It was in the character of the Roman father that he had his portrait taken. It was in that character he took his first and only Albany benefit.

Macready's farewell to the stage, took place at Drury Lane, February 26th, 1851, his last part being *Macbeth*, which was always his favorite. At a farewell dinner, March 1st, managed by Charles Dickens, and Sir E. Lytton Bulwer acting as chairman, John Forster read the following tribute to the setting star, by Alfred Tennyson, poet laureate :

Farewell, Macready, since to-night we part;  
 Full handed thunders often have confessed  
 Thy power, well used to move the public breast,  
 We thank thee with our voice, and from the heart.  
 Farewell, Macready, since this night we part;  
 Go, take thine honors home; rank with the best,  
 Garrick and statelier Kemble, and the rest,  
 Who made a nation purer through their Art.  
 Thine is it that our drama did not die,  
 Nor flicker down to brainless pantomime  
 And those gilt gauds, men-children swarm to see.  
 Farewell, Macready, moral, grave, sublime;  
 Our Shakspeare's bland and universal eye  
 Dwells pleased, through twice a hundred years, on thee.

## CHAPTER X.

1827-1828.

*The South Pearl Street Theatre, Under Various Managers.*

ALTHOUGH Mr. Sandford lost a good deal of money, he paid his debts and left the city with an honorable record. The next man to try his hand at the managerial helm, was Elijah J. Roberts, who opened the theatre July 3d, with "Town and Country" and "The Spectre Bridegroom." Roberts was editor of *The Craftsman*, and a politician of some note. The following cast for the principal play, included the more prominent members of the company: *Reuben Glenroy*, Adams; *Captain Glenroy*, Shadgate; *Plastic*, Isherwood; *Hawbuck*, Simpson; *Cosey*, Somerville; *Rev. Mr. Owen*, Parsons; *Trot*, Blanchard; *Rosalie Somers*, Miss Twibill; *Mrs. Glenroy*, Mrs. Hatch.

The leading man, if we mistake not, was John Jay Adams, who had been bred to mercantile life, and had, at this time, but little stage experience. His readings were remarkably correct, and his *Hamlet* was, afterwards, regarded as among the best on the American stage. Had he not been intemperate, he would have become famous. He died in 1839. Miss Matilda Twibill was also new to the boards, and very young, scarce sixteen. Personally, she was one of the most lovely women ever known to the stage. She was the daughter of Twibill, the vocalist, and had made her dramatic *debut* November 29th, 1826, in New York, in this same character of *Rosalie*. Her father treated her very cruelly, and March 30th, 1828, she married Tom Flynn, the comedian, who broke Booth's nose.

Charley Parsons, who was cast for a parson, afterwards became one in reality, and preached in the Methodist church in Louisville. He was of Herculean frame and round shoulders, with a voice like stage thunder, but a bad actor, especially in tragedy. He alternated between stage and pulpit, and did about as well in one capacity as the other, and not very well in either. Stone says he played *Roaring Ralph Stackpole*, in Dr. Bird's drama, to perfection.

James M. Scott ("Big Scott," as he was called, to distinguish him from J. R. Scott), was the first star, and in the course of a week or two, Mr. and Mrs. John Barnes, Peter Richings and Moses S. Phillips (who closely resembled and imitated Barnes) appeared.

On the 19th of July, William Duffy made his professional *debut* in Albany, as *Bertram*. He had frequently appeared as an amateur, but now came from the New Orleans theatre, and was received with considerable favor, which rapidly increased as his merits became known.

Mr. Roberts's management lasted only till about the first week in September, when he succumbed to adverse circumstances. He had sub-leased the theatre from Lement, but was quite unable to pay the rent. During his brief career, Forrest had played an engagement, appearing for the first time in Albany, in what was afterward his greatest personation, that of *Lear*. The theatre was next managed for a short time by Lement & Adams; the latter then took part of the company west for a few nights.

On the 26th of September, James Henry Hackett made, what was probably his first appearance in Albany, in *Richard*, *Monsieur Tonson* and a budget of Yankee stories. Mr. Hackett came in with the century, being born March 15th, 1800. He was of Holland descent, but first saw the light in New York city. At the age of nineteen, he married an actress (Miss Leesugg) of the Park theatre, and in 1826, having failed in business as a merchant, in Utica and New York, he tried the stage. After one or two rather

nervous attempts, he made a hit in imitations of Mathews, Kean, Barnes, etc., which determined him to adopt the profession. His first really great success was as one of the *Dromios*, his imitation of Jack Barnes, who played the other, being so perfect that they could not be distinguished. A few weeks later (November 7th), they appeared in Albany in these characters, to the great delight of their auditors. Mr. Hackett subsequently played tragedy, but never with great success. He was, essentially, a comedian; at first, best known as a personator of Yankee characters, in which, however, he was superseded by George H. Hill. Mr. Hackett was, we believe, if not the original *Rip Van Winkle*, at least one of the first, playing the part with deeply touching pathos. It was, however, as *Falstaff*, that he will longest be remembered. He was, in fact, the only great representative of that character America has ever produced. He was, at different times, manager of the Bowery, Chatham and National theatres, and Astor Place opera house, in New York, losing at the latter establishment, more than \$4,000, by the Forrest-Macready riot, in 1849. He also gave grand opera through the country, with Mario and Grisi, in 1845. His last appearance in Albany, was in March, 1864, at Tweddle hall, where he failed to draw paying houses. He died at Jamaica, Long Island, December 28th, 1871. He left his widow — a second wife, some property, which, however, depreciated in value till there was little or nothing left. He was the author of a work upon "Shakspeare's Plays and Actors," and projected the plan for the Shakspeare monument in Central Park, the corner stone of which was laid under his auspices.

This appears to have been a bad season for amusements. The Pearl street circus, opened by Parsons, October 23d, closed in January, the proprietor losing, it was said, double all he had ever made there. S. V. Wemple then managed it till March 1st, with no better luck.

The theatre, which had been closed since November,

opened March 19th, 1828, under Mr. George Vernon. Admission 75, 37½ and 25 cents.

Mr. George Vernon was a new-comer, having made his first appearance in America at the Bowery, the previous September. He was a comedian of undoubted abilities, and a vocalist of no mean pretensions, till ill health robbed him of his voice. The remainder of his short life was spent in Albany and vicinity. He managed the theatre for two seasons, and then buying Woodstock farm, a few miles west of the city, retired, and died there, June 13th, 1830, aged thirty-three. He was buried in the old Episcopal burying ground, on State street. He was a gentleman of many attainments, and had considerable architectural skill. He was a strict Episcopalian, and designed the pulpit for St. Paul's church, when it was located in Ferry street.

Mrs. George Vernon's maiden name was Jane Merchant Fisher. She was the sister of John Aubrey Fisher, an excellent comic actor, and of Clara Fisher Maeder. Mrs. Vernon made her American *debut* with her future husband, whom she married October 6th, 1827, and came with him to Albany, and assumed a leading position in his company, during the two seasons of his unfortunate management. After his death, she returned to New York, and was engaged as *soubrette*, at the Park theatre, where she remained almost continuously from December 17th, 1830, to December 21st, 1847, attaining the highest regard of the public, by whom she was ranked among actresses as Placide and Burton, among actors. When the Park theatre finally ran down, she played at Burton's, the old Broadway and Wallack's theatre, changing her line of business, as time passed on, to that of "old woman," in which she was contemporary with Mrs. Hughes, who, it will be remembered, was, like her, in early life, an Albany favorite. It is a little singular that the two best "old women" the New York stage ever had, were previously leading ladies in Albany. Mr. Hutton says: "Mrs. Hughes's *Betsy Trotwood*, except perhaps by Mrs. Vernon, has never been approached. They

were contemporary 'leading old ladies' for many years, playing the same parts, and playing them so equally well, that no critical Paris of the day was able to decide to whom belonged the apple of superiority. In the case of their *Betsy Trotwood* and *Mrs. Skewton*, the apple was divided, a half given to each. Mrs. Vernon, the survivor, on the retirement of Mrs. Hughes, inheriting both portions of the 'pomarian prize,' left the entire apple, on her death (June 4th, 1869), to Mrs. W. H. Gilbert, the only worthy representative of their particular school of 'old lady' whom we have upon our stage to-day."

Mrs. Vernon, though never noted for her beauty, possessed an intelligent and expressive face, and a polished manner, that at once denoted the woman of intellect and refinement. She was tall and till the last possessed a graceful figure. Her education was liberal, and it was said that during her connection with the Park theatre, her opinion, in all passages of disputed readings of the Shakspeare dramas, was considered final. In private life, her kindness of heart and self-forgetfulness were proverbial, and no one in the profession was more generally respected and esteemed. She lived to the good old age of seventy-seven, surviving her retirement only about two months.

The theatre opened under Mr. Vernon, with "The Belle's Stratagem," Thomas Archer and Mrs. Hamblin as stars. Archer was a recent importation from England, but a second rate actor. Mrs. Hamblin was the wife of Thomas Hamblin, who had been here, and soon came again. George Holland, the comedian and ventriloquist, also played an engagement, but the theatre was not well patronized. The circus had opened its doors again with "The Cataract of the Ganges" (Mrs. Stickney as *Colonel Mordaunt*) and two bands of music.

On the 9th of April, for Mrs. Vernon's benefit, her sister, Clara Fisher, made her first appearance in Albany, in Payne's opera of "Clari, the Maid of Milan," and "The Actress of All Work," in which she sustained six characters.

"A charming young Fisher, a fishing has come,  
From the land of her fathers, her sea-circled home;  
She uses no line, and she uses no hook,  
But she catches her prey with a smile and a look."

So sang a newspaper poet of the period, and in spite of the Lottas and Maggie Mitchells of the present day, we cannot think of an actress on the boards, who exactly fills the place occupied by Clara Fisher fifty years ago. She was born in England, July 14th, 1811, the daughter of Frederick George Fisher. Taken at the age of six to see a rehearsal of "Gulliver in Lilliput," to be played by children, at Drury Lane, she was as badly "stage-struck" as many have been at a later period in life, and begged her father's permission to join the little company. Having pleased the manager by her recitations, she was engaged, and in a masque written for her by her father, made a hit to start with. She was subsequently engaged at Covent Garden, and was looked upon as a youthful prodigy. As such, she starred for several years, totally eclipsing all other juvenile performers. At the age of seventeen, she came to America, and at this time must have been a very bewitching creature. She is thus described by Ireland:

"Her person, below the middle height, and just reaching, but not exceeding, a delicate plumpness, was exquisitely formed; her manners were sprightly and vivacious, yet perfectly natural and artless; her expression arch and intelligent, her cheeks dimpling with smiles. Appearing, as she constantly did, in the character of boys and striplings, she had her fine hair closely cut on the back of her head, while on her brow she wore rolls or puffs, which were immediately adopted as the fashion, while an imitation of her delicate, but natural lisp, was considered equally indispensable. Her name was borrowed to give popularity to new fashions and old hotels, slow stages and fast racers; and any thing or any body who could claim the most distant connection with the 'celebrated Clara Fisher,' was sure of attracting notice and distinction."

In her earlier years, her success was equally apparent in tragedy, opera or farce, but later in life her face, voice and person were best adapted to the lighter characters of opera and comedy. She played *Ophelia* and *Viola*, but produced far more effect in the more every-day character of *Clari* (in which she made her Albany *début*), and which she played with such pathos as to force tears to the eyes of her audience, whether they would or no. Her *Lady Teazle* is said to have been a charming performance, and also her *Lady Gay Spanker*, although her *petite* figure was not suitable to represent the generally received idea of those characters. She possessed a thorough knowledge of music, and in opera appeared to all the advantage that her limited range of voice permitted. It was in ballads, however, that her greatest musical success was won, her expression in singing Irish and other sentimental songs, gaining for her her greatest popularity.

One of her best characters, in later days, was the *Fiol* in "Lear," which she made very important when Macready brought out the play as originally written.

Her American *début* was at the Park theatre, September 11th, 1827, as *Albina Mandeville*, in "The Will," and in the farce "Old and Young," in which she personated the four *Mowbrays*. After a most successful career, she married, December 6th, 1834, Mr. James Gaspard Maeder, a distinguished musician, and the vocal perceptor of Charlotte Cushman and many others. Much of Mrs. Maeder's fortune was lost in the United States bank, and much more in theatrical management. Later in life, she was attached to the famous Museum company, and still later, to the stock company of the Trimble opera house, in Albany, in which city she is still remembered with the greatest respect, for in private life she has always been every thing that is estimable. She then retired from the stage for nearly a decade, but reappeared in Lucy Rushton's New York company, and is still in the profession. Of late, she has lived in Philadelphia, with one of her sons, who is the scenic artist at the Walnut street theatre. Another son, Mr.



Fred. G. Maeder, is the well-known dramatist and manager, and still another son, Frank, is one of the founders and proprietors of the Salsbury Troubadours. One daughter, the wife of a physician, has resided for many years in England, and another (Mollie) is Mrs. Steele, wife of a Cincinnati manager, and a pleasing actress. Mrs. Maeder is still bright and active, and as well qualified to play the parts she now undertakes, as any in the business.

On the 14th of April, 1828, Miss Louisa Lane appeared on a benefit night, as *Little Pickle*. She was only eight years old, and when, a few nights later, she played for her own benefit, it was as *Paul*, in "The Wandering Boys," the part of *Jus/in* being taken by Julia Turnbull, aged six. This little Miss Lane was none other than the one who became, eventually, Mrs. John Drew. She was born in England, January 10th, 1820, and came to this country with her mother, Mrs. Kinloch, and after playing as a juvenile star, was attached to the Bowery theatre, then went west, became Mrs. Henry Hunt, afterwards Mrs. Mossop, and finally Mrs. Drew, a name which is regarded with the highest respect, both in and out of the profession, and particularly in Philadelphia, where she is still in active theatrical life, being manager of the Arch street theatre. For several seasons, she was the reigning attraction at Meech's museum, in Albany, and here she met and married Mr. Drew, a comedian of great ability. We shall have occasion to refer to her again.

On the 15th, Miss Mary Rock made her first appearance in Albany, as the *Widow Cheerly*, supported by Mr. Maywood. Miss Rock was lately from Dublin, where she had been the pet of the public. A few months previous, she had made a brilliant *début* in Boston, and in November, had played a successful engagement at the Bowery. "She was," says Ireland, "a very charming and versatile actress and had not Clara Fisher's star been in the ascendant, paling, by its brilliant light, all other glittering orbs, she would have been regarded, perhaps, as the brightest luminary of

the season. As it was, she proved a powerful rival." Dunlap also speaks of her abilities in high terms.

The following sketch of the once popular actress, written by the author of this work, appeared recently in the *New York Sun*: "Mary Roek was born in London. Her father, at the head of the staff of *Times* reporters, died before she was born, and her mother soon after. Her relatives were wealthy, and one of them, an aunt, adopted her and took her to Dublin, when very young. There, her new home was frequently visited by O'Connell, Sheil, Phillips, and others renowned in Ireland's history. Her natural musical taste was early developed. At nine years of age, her education on the piano was declared 'finished,' and although, at this day, a proficient on that instrument, she has never taken a lesson since. She saw the best society, and remembers, with delight, being introduced to Tom Moore and hearing the poet sing his own songs. There were not many notes in his voice, as she remembers it, but they were of surpassing sweetness. She, herself, sang and played for visitors, and they said that her voice should be cultivated, and that she should go to Italy. Even then she was ambitious, and longed to go. Her wish was about to be gratified, and rooms and teachers were engaged for her in Florence, when a great crash came and her friends were reduced to poverty. Mary was obliged to go to work. But not in Dublin, where she and her family were known. She went to Edinburgh, and there she was bound to a celebrated music teacher for two years. At twelve she was brought out on the stage as *Tom Thumb*, and soon was known throughout the provinces as 'The Little Fairy.' Sir Walter Scott was her patron, and many a time she sat at his feet and looked up in his face, and thought what a great man he was. He was present when she first played *Madge Wildfire*. She had her heart set upon playing *Effie Deans*, as being far more suited to her style, but the wife of the manager wanted that part for herself, and, of course, had it. Mary had to take up with

*Madge.* She was struck with stage fright at first, but Sir Walter was in the box encouraging her, and after the first few minutes, she rallied and won a great success. She was better known in Scotland as 'Madge Wildfire' and 'Annot Lyle of the Harp,' than she was by her own name. The harp, by the way, was her favorite instrument, and the first £100 she called her own was expended for one, with which she accompanied herself for many years, and which she brought with her to America. Charles Young, the tragedian, was her warm friend and adviser. Always *petite*, she had no heart to play the heroic roles, but Young encouraged her to try them. 'My wife,' said he, 'was no larger than you, but when she played *Lady Macbeth*'—and he accompanied his words with such pantomimic power that the picture could be seen—'she was a giantess!' Little Mary crowded down her fears and said she would try to be a giantess, too. John Braham taught her, personally, to sing two or three of his sweetest songs, and she saw the great Miss O'Neill play *Evadne*.

"In 1827, inducements were held out for Miss Rock to come to America, and, with her adopted mother as a companion, she did so, coming over under the management of William Pelby, and appearing first in the Federal street theatre in Boston, where, for several years, she lived and reigned a supreme favorite. Her unusual versatility permitted her the entire range of farce, comedy, tragedy, and opera. She starred with success, throughout the country, and amassed a snug little fortune, out of which, with devotion that was truly filial, she settled \$10,000 upon her adopted mother. When the mother died, it was found that, through the machinations of her financial agent, all this money, instead of being left to the only heir and the one who earned it by hard work in the first place, was willed to the son of the agent, Miss Rock having only the interest. This she would not touch, unless she could have the whole. A lawsuit resulted, the alien laws were against her, and she lost it all.

"At their cottage in Harlem, Holland, the comedian, N. P. Willis, Morris and Edwin Forrest, were frequent visitors. Forrest she did not like very well, either as a man or as an actor. Perhaps something of this dislike may be due to the fact that he used to enjoy teasing her upon the stage, when she was supporting him, as she often did. She is, and always has been, quite devotional in her habit, at which he would mock in any thing but a delicate manner, and she never quite forgave him. She says he could play *Metamora*, but not Shakspeare. Her last appearance in New York, was with Forrest, at the Bowery theatre, October 2d, 1840, playing *Julie de Mortimer* to his *Richelieu*.

"It could not have been long after this, that, in Montreal, she met Captain Murray, of the British army. He was Sir John Murray, Baronet, taking the baronetcy on the death of his uncle, Sir John Murray, who died abroad. The captain was captivated with her charms, and offered marriage, which was accepted, and she retired from the stage, although she refused to take the title. Captain Murray was a man of varied acquirements, had travelled widely, and was elegant and accomplished, but he seems not to have possessed the qualifications of a good husband. A large share of the actress's hard-earned money was lost in the management of a southern plantation. Then the doctors said the captain must cross the water for his health, and the faithful wife scraped together the remnants of her property, and, intrusting her silver, pictures, jewelry, etc., to the care of the captain, he set out for England, with the promise that he would soon send for her. But he never did and she has never seen him since.

"She is now an old woman, but still as bright and cheery a one as you shall see in many a day. Her hair is white, but her eye is bright, and as quick to see as ever it was. Her friends are few and growing fewer every day. To the present generation of play-goers she is, of course, as if she never had been. A few of her stage contemporaries survive—Mrs. Clara

Fisher Maeder, Mrs. John Drew, Mr. Joseph Burke and Mr. John Gilbert—and some of them remember her with loving interest. Others have forgotten, or do not care to think of her, in her old age and poverty.”

For several years she has taught music in New York and Albany, and at the present writing, is fighting the battle of life with wonderful bravery, and though utterly alone in the world, refusing all offers of shelter in any of the “homes,” declaring that if she gives up work, she shall die.

During Miss Röck's first engagement, she played *Letitia Hardy*, *Clari* and *Lady Belle*, in “Know Your Own Mind.” On the 19th of April, she played for a benefit, given to the sufferers by the fire, which, two days previous, starting midway between Green and South Market (Broadway), in Beaver street, swept away nearly all the buildings on both sides of Beaver street and on the north side of Hudson street, entailing a loss of perhaps \$40,000.

Forrest played a brief engagement, as did Chapman, a comedian. The Slomans also appeared. Mrs. Sloman was a tragic actress, correct and lady-like, but too coldly classical to suit the multitude. Mr. Sloman was an English buffo. “We don't know what Buffo means,” said the ingenuous dramatic critic of *The Advertiser*, “but he is an English Buffo.” The season, which had been a losing one for Manager Vernon, closed May 7th. The circus kept along with the elephant Columbus playing a star engagement in “El Hyder.”

On the 12th of May, the theatre was opened by Moses Phillips, or “Nosey,” as he was more commonly called, and as his name actually stands in Scott's Albany Directory of 1828. Flynn was stage manager, and Mrs. Flynn (*nee* Twibill) was the leading lady. In the company we find the names of Duffy, Forrest, Forbes, Fielding, and the irrepressible Andrew Jackson Allen. Phillips, himself, was the comedian, but not a very good one, and a still worse business man, especially for those who had any thing to do with him. His peculiar

methods of financiering were celebrated in more cities than one, and his tricks upon creditors, fully described, would fill a volume.

William Forrest, brother of Edwin, and for many years the associate in business with William Duffy, made his Albany *debut*, May 12th, as *Captain Faulkner*, in "The Way to Get Married." He was a printer by trade, and born in Philadelphia. His first appearance on the stage, was at the Walnut street theatre, February 2d, as *Zaphna*, in "Mahomet." He was never eminent in the profession, his voice being one material drawback to success. His best character was *Robin Roughhead*, and when Duffy was absent and business devolved upon Forrest, "Fortune's Frolic" was pretty sure to be on the bill. He died suddenly in Philadelphia in 1833, after playing the *Ghost* in a burlesque, at the Arch street theatre; his last words, as he descended through the trap-door, being, "D. I. O." (damn me, I'm off). He died that night.

For Mrs. Flynn's benefit, May 26th, "Rip Van Winkle" was played for the first time in Albany, Flynn playing *Rip*. The play was written by an Albanian, whose name has not been handed down. June 3d, Harris and Murphy, the bar-tenders (!) had a benefit, at which the old favorites, Mr. and Mrs. George Barrett, were engaged to appear. The next night Mr. Duffy took his first benefit. *The Advertiser* says: "Mr. Duffy is the only actor of note, Albany has ever raised. If enterprise in his profession, merit as an actor, and gentlemanly deportment in private life, are virtues to be encouraged, he may confidently rely upon the reward which is extended by an enlightened audience." For Mr. William Forrest's benefit, his brother Edwin appeared as *Brutus*.

On the 11th of June, Albany first had an opportunity of beholding the modern ballet, Madame Hutin, Madame Rosalie, and Monsieur Barbriere, appearing for one night, as exponents of the French school of dancing. How it "took" in the staid city, we can judge pretty well by what occurred on the night of Madame

Hutin's New York *debut* at the Bowery, a little over a year previous. The house was crowded and the excitement intense; an anxious look of curiosity and expectation dwelt upon every face, but when the graceful *danseuse* came bounding like a startled fawn upon the stage, her light and scanty drapery floating in the air, all were startled. The next instant her fine figure was discovered involved but not concealed in her dress of gauze, and a bewildering pirouette displaying still more liberally her symmetrical proportions, a subdued expression of fear and terror escaped from the ladies present, and the cheeks of the greater portion of the audience crimsoned with shame. The next instant, as if inspired by one impulse, every lady in the lower tier of boxes rushed from the house. The next time Madame Hutin appeared, it was in Turkish trousers, but they were soon discarded, and in June following, Celeste made acceptable what Madame Hutin was condemned for, and the ballet became a feature, though never a very popular one, of the American stage.

On the 7th of July, "Guy Mannering" was given with the Vernons, Chapman, Mrs. Austin and Mr. Horn in the cast, a very strong musical attraction which was repeated several nights. Several stars previously spoken of played engagements which do not call for particular mention. On the 11th of August, and for two or three nights succeeding, Madame Celeste, the great melo-dramatic actress, appeared. She was at this time but a child in years, having been born, it is said, in 1814, in Paris. At a very early age, she had been placed in the *Conservatoire*, and while there had appeared with Talma and with Madame Pasta. During the same year in which she appeared in Albany, a young man by the name of Elliot, who had nearly squandered a handsome fortune left him by his father, a retired livery stable keeper, in Baltimore, became enamored of her, and after a short courtship, if it might so be called—for, as she could not understand English, and he could not speak French, recourse was had to an interpreter to say the soft things which wooed and won

her—they became husband and wife, and for years she supported him in affluence. Says Cowell, in his "Thirty Years": "Perhaps prejudiced by placing her inestimable private deportment in the scale with her acknowledged talent, may cause me to think she has never been excelled, for to my untutored taste (to quote Shelly),

'An antelope,  
In the suspended impulse of its lightness,  
Were less ethereally light. The brightness  
Of her divinest presence trembles through  
Her limbs, as, underneath a cloud of dew,  
Imbodied in the windless heaven of June,  
Amid the splendor-winged stars, the moon  
Burns inextinguishably beautiful.'"

Soon after her marriage, she returned to Europe and played with remarkable success both in England and on the continent, attaining her greatest fame as *Mathilde* in "The French Spy." In 1834, she returned here and began a series of the most brilliant and successful engagements on record. In three years, it is said, she netted \$200,000, with which she returned to Europe. From 1835 to 1840, she was in this country again; and again in 1851-2, and still again in 1865. In her prime, to the greatest elegance and symmetry of person, she added a handsome face, eloquent dark eyes and expression of feature beyond any actress of the age. The power, pathos, and effect of her pantomimic action have never been approached, while her assumptions of male attire and heroic characters, were marvellous exhibitions of daring ambition and successful achievement. Her success in America has been equalled among women only by Fanny Kemble and Jenny Lind. Celeste is still alive, and played in London no longer ago than October, 1874. During her first Albany engagement, she played *Julia* in "Deaf and Dumb" and a character in "The Mountain Robbers," besides dancing in conjunction with Constantine and Heloise.

August 19th, "The Comedy of Errors" was played, with Barnes and Phillips as the *Dromios*, and during the month Phillips retired from the management.



Mr. Duffy was now ambitious of being manager. After Parsons had given up the circus, Mr. Duffy opened it as a summer theatre, for melo-dramas, etc., but was not successful. In the fall he announced that he would reopen the theatre November 2d, with a new drop curtain and many improvements, but the plan appears to have fallen through, as the theatre remained closed several weeks longer.

At the circus, "The Flying Dutchman" was produced November 25th, with a real brig, thirty feet in length, full-rigged and manned. The piece, which, it was said, cost \$1,000 to produce, ran for eight successive nights and was repeated once afterwards.

## CHAPTER XI.

1829.

*The South Pearl Street Theatre — Trowbridge's Museum.*

ON Christmas night, the theatre again opened under Mr. Vernon's management. Mr. Chapman was stage manager, and the Vernons, of course, held prominent places. Page and Nelson, from the Arch street theatre; Jackson, from the Tremont theatre; Greenwood, from the Theatre Royal, Dublin; Mrs. Talbot, from Charleston; the two Misses Chapman, Mr. and Mrs. Judah, H. Eberle and others, were in the company. The plays were light, but the patronage was lighter still. Mr. Vernon was already suffering from the illness of which he died.

Barnes, Mr. and Mrs. Hackett and Dwyer, played star engagements; as did also Henry Wallack, and the favorite Mary Rock, who played together mostly in comedy, but April 23d, 1829, as *Hamlet* and *Ophelia*, and April 28th, as *Romeo* and *Juliet*. For Mr. Wallack's benefit, May 1st, his brother, James W. Wallack, father of the present Lester Wallack, appeared for one night only, as *Rolla*. This closed the winter season. May 7th, a summer season began, with Mrs. Vernon's sister, the fascinating Clara Fisher, as a star. Her appearance was the signal for a general outburst of acrostics, poems and other tributes of admiration to the universal favorite. At Charleston, where she gave the Friends of Ireland \$100, the proceeds of a benefit, they reciprocated by passing complimentary resolutions and voting her a medal in the shape of an Irish harp, richly set with emeralds, the head of the harp a

diamond, and the whole surrounded by a ring representing a wreath of shamrock, richly chased in gold.

Mr. Vernon's management came to an end May 18th, with a benefit for Mr. Duffy, who played *William Tell* and *Wildlove* (in "The Lady and the Devil").

The theatre was then opened for four nights by Mr. Eberle, who brought from New York the French dancers, Monsieur and Madame Charles Ronzi Vestris, and Monsieur and Madame Achille. Monsieur Vestris has never been excelled as a dancer, while his lady has alone been equalled by Ellsler. Faultless in form and nearly so in feature, her movements were compared to the swell and fall of the summer sea, the waving grace of the ripening meadow, the sweep of the willow branch, the skimming of a bird in air, or any thing else that could convey the most delicate and fanciful idea of the very poetry of motion. She had perfect confidence in her own powers, was bold, daring and successful, and possessed a fascinating charm of manner that almost redeemed the French school of dancing from the imputation of gross immodesty. She was born in Rome, and at the time of her Albany appearance, was twenty-six years old. The Achilles were also fine dancers, the Madame being by some thought fully equal to Hutin. She was perhaps as graceful, but not as dexterous and daring. For many years she afterward kept a dancing academy in New York.

As early as 1798, Albany was furnished with a museum, which then was situated at the corner of Green and Beaver streets. In 1809, J. Scudder advertised that he intended to establish another, and September 18th of that year, Trowbridge advertised one which he conducted for many years. It was located on the northeast corner of Hudson and South Market (now Broadway) streets. Before the old capitol was erected, the legislature used to meet there, and it was there that the Declaration of Independence was first read to the people of Albany, a fact commemorated by a tablet placed on the building, July 4th, 1876. At first, the museum was only what its name indicated — a collec-

tion of curiosities. In May, 1810, its assemblage of minerals, shells and insects was spoken of by *The Medical Repository* as "very good beginnings." In March, 1817, the proprietor made a sensation by illuminating his establishment with gas, which issued from 120 burners. He demonstrated that his nightly expense for lighting by the new process was only sixty-three cents, whereas by oil and tallow it had been from \$1.87 to \$2.25. But Trowbridge made his own gas. In 1821, he announced that he had added the New Haven museum to his own collection, which was now superior to any in the country, except Peal's, of Philadelphia. Wax figures were a prominent feature of the institution. There was also a lecture room, in which a marvellous "Phantasmagora" was exhibited. Here also occasionally appeared an actor in a monologue, or a comic singer or dancer. It was in this place, at about the time our record has now reached, that "Yankee Hill" made his first appearance in Albany, in a sort of olio. George Handel Hill was born in Boston, October 9th, 1809, and was consequently at this time about twenty years old. He was early stage-struck, and ran away to New York, where seeing Alexander Simpson (an Albany boy) in the part of *Jonathan Ploughboy* in "The Forest Rose," the lad determined to make a specialty of "Yankees," and persevered till he became the acknowledged representative of that class of impossible characters now happily driven from the stage forever by the more realistic personations of Denman Thompson and Bernard Macauley. But the Hill type of stage Yankee was extremely popular years ago. After playing in the western part of New York, he gave his first olio entertainment in Brooklyn, in 1826. In 1828, however, having a choice between his sweetheart and the profession, he retired from the stage and married Miss Cordelia Thompson, of LeRoy, New York. But the employment of country storekeeping was so irksome to him, that he soon gave it up, and objections to his returning to the stage being modified, he came to Albany and at first sought work as a paper hanger, but

soon appeared as we have stated. Soon after, through the interposition of Mr. Henry D. Stone, he was permitted to appear at the Pearl street theatre in the very character with which he was so much struck by Simpson's playing it, and making a decided hit, started on a brilliant career. He made two European tours that were highly successful, and accumulated quite a fortune. But like many others, he could not stand prosperity. Wine and women worked his ruin. He abandoned the stage and studied dentistry; at another time, he was an ardent advocate of temperance reform. In 1847, he purchased a country seat at Batavia, near his wife's early home, and there resided, playing occasional engagements when his health would permit. In August, 1848, he sojourned for a while at Saratoga, and there arose from a sick-bed to gratify the wishes of his admirers. This imprudence proved fatal; he died September 27th, and is buried at Saratoga. His "Life and Recollections" was published by his widow. His ability as a comedian was undisputed, even Hackett being superceded by him in the line of characters he undertook. He came of a musical family and was himself an exquisite performer on the flute.

The theatre opened under the management of William Duffy and William Forrest, June 9th, 1829, with "The Poor Gentleman" and "My Grandmother," cast as follows: *Ollapod*, Mr. Jefferson; *Lieutenant Worthington*, Forbes; *Sir Charles*, Johnson; *Sir Robert Bramble*, Judah; *Humphrey Dobbins*, H. Eberle; *Farmer Harrowby*, Bignall; *Stephen Harrowby*, Knight; *Frederick*, Forrest; *Warner*, Nelson; *Lucretia McTab*, Mrs. Slater; *Emily*, Mrs. La Forrest; *Dame Harrowby*, Mrs. Nelson; *Mary*, Mrs. A. Simpson. "My Grandmother:" *Dickey Gossip*, Mr. Jefferson; *Sir Matthew Medley*, Lindsley; *Vapour*, Duffy; *Wooley*, Johnson; *Souffrance*, Judah; *Tom*, Foster; *Charlotte*, Mrs. Nelson; *Florella*, Mrs. Jefferson.

The comedian was the veteran Jefferson, who had not been here before since 1803, when, in Dunlap's company, he played at the old Thespian hotel, on

North Pearl street. This was the grandfather of the present Joe Jefferson (celebrated the world over for his *Rip Van Winkle*), and himself the son of an eminent English actor and manager. He was born in Plymouth, England, in 1774, and was, consequently, at the time of this engagement, fifty-five years old. For twenty-seven years, he had been one of the brightest ornaments of the Philadelphia stage. He died at Harrisburgh, Pennsylvania, August 6th, 1832. In low or eccentric comedy he has been rarely equalled, yet his excellence in other lines, was great. Duffy & Forrest were truly fortunate in securing such talent as Mr. and Mrs. Jefferson in their company. The latter was his daughter-in-law, Mrs. Joseph Jefferson, formerly Mrs. Burke, "the sweetest uncultivated warbler New York had ever known."

The name of William Duffy, joint proprietor with William Forrest, in managership, has already appeared incidentally in this record as an amateur, at the circus, opposite the capitol, in 1825, playing "Timour, the Tartar," and July 19th, 1827, making his Albany *debut* as a professional. Albany has been a foster mother to many a brilliant child of the drama, but William Duffy was her own, her favorite son. As such, he is deserving of the following extended notice, for which we are indebted, in part, to Mr. Stone's "Reminiscences:"

William Duffy was born in Albany, in 1803, of parents who were citizens of Londonderry, Ireland. Old residents who remember his father, describe him as a highly intelligent, public spirited and kind-hearted gentleman. The family residence was on the east side of South Market street (now Broadway), just above Hamilton. Nearly opposite was the famous old Eagle tavern, then kept by Baird, and frequented by the *élite* of the town, and a favorite with distinguished strangers.

Young Duffy, who, when a mere boy, was recognized as unusually bright, was accustomed to visit the Eagle, and very often met guests there who were delighted

with his appearance, manners and intelligence. When about twelve years of age, he so impressed Captain Reece, of the United States army, then stopping at the Eagle, that he persuaded the boy's father to let him go south, promising to take good care of him. During about two years' absence, the lad had a pleasant experience among military men and enjoyed the advantage of excellent schooling in Baltimore and Washington, and acquired knowledge of people and localities, which was of subsequent service. Upon his return home, he chose a trade, and was, for about a year, an apprentice to Mr. Busley, a chairmaker, who kept in State street, near St. Peter's church. He prided himself greatly upon his mechanical skill, and was accustomed in after years to point with much satisfaction, to certain chairs made by him, and now treasured by his friends. After a year at chairmaking, he entered the law office of James King, and was a diligent student for about a year. The late John V. L. Pruyn was, at the time, a student in the same office. During these years, the reading rooms of Mr. John Cook, afforded excellent opportunity for general mental improvement, of which, the young fellows about town were not slow to take advantage. John Cook possessed a well selected library, and was a well-read man himself. He is referred to with a certain gusto by Washington Irving, in the preface of one of his volumes. The John Cook we speak of, must not be confounded with another local celebrity of the same name, but of more modern date, and with proclivities for brass music and fire-works, on rainy days, rather than any tendency to literature. The later Johnny Cook chose to appear among the trumpets and trombones, which are the preface to military parades rather than in the preface to a book, and if he taught the young idea to shoot, it was only on a target excursion. The other and former John Cook was famous among Albanians of that day, both as a book-man and a wonderful sneezer. His sneeze, as he stood on his stoop in Broadway, near Maiden lane, rang up and

down the street like a regimental order. His volumes were, of course, more interesting than his nose, and furnished the town with valuable reading, young Duffy, with the rest, improving his opportunities.

Just about those days, a rage for theatricals invaded Albany. Duffy caught the fever and soon gave evidence of unusual ability. Sol. Smith refers to him in his sketches, as a highly talented supernumerary in a certain boys' theatre, in a cellar near Green street, and particularly mentions him as excelling all the rest in personating *Henry VI.*, in the murder scene in "Richard." "It is true," says Smith, "that he omitted the speaking, but when I growled out the awful sentence, "Down, down to hell, and say I sent thee there," and stuck him with a lath, Duffy had a way of falling from the wood pile in a most masterly manner, to the great enthusiasm of the audience, but to the imminent risk of breaking his royal neck."

His father knew nothing of these dramatic displays, and would have discountenanced them. But, at a later day, when a large family of orphans, through the vicissitudes of fortune and injustice of supposed friends, were thrown upon their own resources, this dramatic schooling, proved of advantage to the future actor. He then formally enlisted in the army of the sock and buskin, and before long, was a member, with Edwin Forrest and others since distinguished, of Caldwell's New Orleans company, which gave performances through the south and west. While in this troupe, William Duffy and Edwin Forrest contracted a sincere and lasting friendship.

Leaving Caldwell's company, Mr. Duffy made his *debut* in Albany, upon his return from the south, on the 19th of July, 1827, in *Bertram*, one of the favorite characters of the elder Booth. His second appearance was in the tragedy of "Venice Preserved," as *Jaffier*, to Woodhull's *Pierre*. In 1829, after playing occasionally at the South Pearl street theatre, at Providence, and elsewhere, he yielded to the urgent solicitation of friends, and reluctantly assumed the management of



the Albany theatre. He deemed the adventure hazardous, and in taking upon himself the responsibilities of manager, would seem to have sacrificed ambition to business. If we credit the glowing accounts of numbers who remember him, he was the peer of many who have achieved great fame on the stage. He was considered one of the best general actors in the country; and whether in tragedy, high comedy, melo-drama, low comedy or farce, did well, and gave evidence of rare dramatic powers.

When Forrest played star engagements in Albany, Mr. Duffy seconded him in all his principal pieces. Forrest pronounced him, unequivocally and decidedly, the best *Phasarius*, in "The Gladiator," that ever assumed the part. Mr. Stone states that "William Duffy, while doing the role of *Phasarius*, portrayed the crucifixion of the gladiators with such truthfulness, nay, electric effect, that portions of the audience would positively turn their faces from the actor during his recital, with utter horror and disgust. Even Forrest, at parts of the recital, would evince an unusual degree of emotion."

But this was only one exhibition of his remarkable powers. He would repeatedly carry away the applause which some well-approved star was cultivating for himself. He was a handsome man, and something above the medium height, had a pleasant countenance, not unlike that of John McCullough, with an expressive blue eye, aquiline nose and handsome mouth. His voice was resonant and singularly melodious, and had a certain sympathetic quality, that instantly secured favor. Naturally graceful, and constantly perfecting himself in stage accomplishments, he could dance, fence, sing, ride a spirited horse, or do any thing that occasion required in the line of stage duty. When the famous horse piece "Mazeppa" was the attraction of the hour, he took the usual chances, lashed to the back of the "fiery steed," and carried the house by storm with the vigor and dash of the performance. But while at home in almost all branches of the drama, he was particularly

excellent in high comedy. A better *Ollapod* never graced the stage. His *Sir Thomas Clifford*, in "The Hunchback," elicited the praises of Sheridan Knowles. We might run over the list of old comedies in vogue fifty years ago, and now only occasionally revived among the crowd of upholstery dramas or society plays, and from the press notices of the day, and the remembrance of old citizens still keenly appreciative, show what a fine general actor and general favorite he was.

Had he chosen to star it instead of managing, he must have achieved a grand success. But having entered the field of management, he at once proved himself admirably adapted to the dual position he occupied as actor and manager. He had a splendid physique, was exceedingly active and energetic in all his multifarious duties, and as we learn from one of our successful business men, was one of the best business men he ever saw. He ran, both at one time, the Pearl street theatre, and the Arch street theatre, Philadelphia, his time being divided between the two places. Meanwhile, he had under way a fine theatre in Buffalo, and had under management a roving company, made of the Arch and Pearl street stock, and performing with varied success in New England, and between Albany and Buffalo.

It was his intention to establish a complete line of theatres from Albany to Buffalo, taking in, one after another, the interior cities. Under his indefatigable and judicious management, this would no doubt have proved a successful enterprise, his extraordinary business capacity affording ample assurance of such a result.

The corner stone of the theatre in Buffalo was laid January 4th, 1835, in presence of the mayor, common council, and a large collection of citizens. A silver plate, placed under the corner stone, was inscribed as follows:

BUFFALO THEATRE,

Founded by Wm. Duffy, January 4, 1835,

L. Howard, Master Builder.

In presence of E. Johnson, Mayor, and Common Council.

Appropriate speeches were made by the Mayor and Mr. Duffy, and the affair passed off with great *eclat*.

At the Pearl street and the Arch street theatres, under Mr. Duffy's management, great attention was paid to stage effects, and all that carpentry and mechanical genius had up to that date devised, was brought into play, both here and in Philadelphia. The elaborate and efficient manner in which he placed Forrest's pieces on the stage, "Metamora," "The Gladiator," "The Broker of Bogota," and "Oraloosa," elicited very flattering encomiums, not only from Mr. F., but from the press and public generally. He had two excellent scene painters, John Leslie and Mr. Coyle. Coyle tried his hand at shade painting, as well as stage scenery, and probably the most elaborately painted window shades ever hung in Albany, up to 1835, were from his facile brush.

All the other departments of the theatre were well filled. There was no better stage manager in the country than John Greene, who at the same time rivalled the famous Tyrone Power in Irish characterization. But while paying close attention to the requirements of management, keeping well advised as to finance, stage properties, the merits and deficiencies of employees, the public pulse, and the thousand-and-one details of dramatic business, Mr. Duffy played parts with as much seeming ease and relish, as though free from all cares behind the curtain. He had a remarkable memory, and though seldom more than glancing over a part once acted, was generally letter-perfect. When his managerial duties required much time and attention, and he had a lengthy part to play, he would don his theatrical harness a short time before the curtain rose, run hurriedly over his lines, and occasionally "winging it," to speak professionally, would go through with as much ease and accuracy as though hours of study had been devoted to the part.

As illustrative of his skill with the sword, we take the following anecdote from Mr. Stone's "Reminiscences:" It was at the Pearl street theatre, and the

elder Booth was playing *Richard*. He had, in the morning, warned Duffy, who was to play *Richmond*, "to be on his guard, as he felt in fighting trim. The play went off finely, Booth never, perhaps, appearing more brilliant in the character. The combat at last commenced, and a terrific one it was. Booth having worked himself up to a high degree of excitement in the battle scene, had become desperate. His thrusts, lunges and cuts were fearful. Duffy was cool and collected, parrying with consummate skill. He was an excellent fencer — sparks of fire rolling from their swords, the chances appearing about equal. Booth finding, finally, that he had his match, resorted to his old dodge of 'playing down,' or 'driving to the corner,' his antagonist. Duffy, however, was fully on his guard, and by making a 'feint,' threw Booth off his guard, striking Booth's sword with great force, and hurling it several feet over his head. Booth, evidently chagrined at his discomfiture, storming and fretting like a caged tiger, quickly made vain attempts to regain his weapon, but finding himself so much exhausted, made the 'last fall,' thus ending one of the most severe stage combats we ever witnessed."

Mr. Duffy was reserved and dignified in his general deportment; indeed, was known among friends as "The Dominie." He took a warm interest in the success of the Young Men's Association, of which he became a life member, as did also Edwin Forrest and William Forrest, his brother.

Mr. Duffy had in him all the elements of a successful manager, as well as actor, a combination rarely found in one man. What he might have finally accomplished in either line, can only be conjectured, as, at the early age of thirty-three, he was cut off by a violent death, dying March 12th, 1836, from a wound inflicted by John Hamilton, an actor in the stock company.

## CHAPTER XII.

1829-1830.

*The South Pearl Street Theatre—End of the North Pearl Street Circus.*

MESSRS. Duffy & Forrest's stock company continued to play from June 9th till the 24th, without the assistance of any extra attraction. On the 18th, Miss Greer made her first appearance, as *Agnes* in the drama of "William Tell." William C. Forbes had a most remarkable faculty of turning pale at will. He made his *debut* in this city; probably at the Thespian hotel, although we have no official record of it. He subsequently managed a theatre in Providence, Rhode Island, for ten years. His wife was a handsome woman, who could sing "Coming through the rye" with much effect. Harry Knight was the low comedian and used to sing "The Poachers." It is related of him that as opportunities to sing his favorite song did not occur frequently enough to satisfy him, he used to go up in the upper boxes and call for "Knight! Knight!" till the gallery took it up, and then scud around behind the scenes and answer to the call. He married Eliza, one of the Kent sisters, and finally died from having his leg cut off on the railroad, between Baltimore and Philadelphia, in 1839. His widow married George Mossop, was divorced, and marrying Mr. DeCosta, a merchant, retired from the stage. Mrs. LaForrest was formerly Miss Sophia Eberle, sister of the Eberles, of whom we have spoken, and aunt of Mr. E. A. Eberle, late of the Leland. In 1828, she had married Charles

LaForrest, a famous equestrian. Mr. Judah was, we think, the man by the same name who was drowned in 1839, in the Gulf of Mexico.

June 22d, the drama of "Blood for Blood," founded upon Scott's "Fair Maid of Perth," was produced, and is memorable, from the fact that its representation did not belie its sanguinary title. William Forrest, who was playing *Sir John Ramorny*, was struck in the breast by a dagger, which was supposed to be a spring one. It was not, however, and a wound was inflicted near the heart, which, for some days, was thought would prove mortal.

June 24th, Mr. William Pelby, the first star, appeared as *Hamlet*, and June 25th, his wife Rosalie, as *Juliana*, in "The Honeymoon." He was a favorite manager in Boston, and a tragedian of some repute, but lacked the necessary requisite of a good voice. He was born in New York, March 16th, 1793, and died in Boston, May 27th, 1850. Mrs. Pelby was noted for her beauty. She was born in Kinderhook, New York, March 17th, 1791, and made her *debut* in Boston, in 1813. Under her husband's management, she became a great favorite there, at the National. She died on board the steamer Northern Light, in June, 1855, while *en route* from California, where she had been visiting with her daughter Julia, also a favorite actress, who married Mr. J. W. Thoman, in July, 1858.

July 2d, Booth appeared as *Richard*, for one night, and Miss Emery, who had previously played as a star, became attached to the company. Her history is one of the saddest known to the stage. She was born in London, and made her first appearance at the Surrey theatre, in 1827. She was a very large woman — said to be the largest ever known to the stage in this country — and played tragedy with grand effect. The English press called her "the actress of the day." She appeared first in this country at the Chestnut street theatre, in Philadelphia, October 31st, 1827, as *Belvidera*, in "Venice Preserved." She appeared March 17th, 1828, at the Chatham theatre, in New York, and

was recognized by the press, as an actress of great skill and power, but appearing at a declining theatre and at a time when the stage was crowded with favorites, she did not become popular. Finally, she was unable to obtain engagements; her home was taken from her, and her furniture sold at auction. She was obliged even to sell her valuable wardrobe and then to quit the stage. She became so poor that she was compelled to hire a room in a garret, in Anthony street, New York, and was frequently found in Theatre alley, back of the old Park theatre, begging a few shillings from the actors. She at last, in 1832, took up lodgings at the Five Points. One day, she had a quarrel with a drunken woman and shortly after, was assaulted while sleeping, by this woman and two other prostitutes. After being forced into the street, she staggered towards the market house and laid down and died. A cart was procured and she was carried off to Bellevue hospital. Our readers who remember the sad end of Amy Fawsitt (December 26th, 1876), engaged as leading lady for Daly's theatre, will note the similarity between the two cases. The demon of strong drink spares neither sex nor condition.

On the 3d of July, Henry James Finn, of the Boston theatre, appeared as *Paul Pry*, and afterwards as *Dr. Pangloss*, *Billy Black*, *Shylock*, *Dr. Ollapod*, *Bob Logic* (in "Tom and Jerry"); *Maw-worm*, and several other characters of a similar nature. This gentleman was celebrated as an actor, author, dramatist and artist. He was born in Cape Breton, between 1785 and 1790. He was, at one time, editor of a paper in Georgia, and published "Comic Annuals," which would not have disgraced Hood. He was, in every way, exemplary as a man, while as an actor, in the range of comedy he selected, he is said never to have been excelled in this country. His wife was Miss Elizabeth Powell. He was lost on board the steamer Lexington, burnt on Long Island Sound, in January, 1840, almost in sight of his own home, in Newport.

During the month of July, the Kents became attached

to the theatre. The sisters were fine dancers and good actresses. Their father, John, was a valuable accession. Herr Cline performed at this time, and July 20th took a benefit. He was the best rope dancer seen in this country till the advent of the Ravels. July 21st, we note the name of Hamilton, who played *Tiptoe*, in "Ways and Means." This unhappy man was the cause of the death of Manager Duffy, in 1836.

In August, Henry Southwell, a dashing and spirited actor from the London and Philadelphia theatres, appeared as *Romeo*; Mrs. Bernard, (formerly the favorite Miss Tilden) played a few nights, as did Mr. Placide, Miss Kelly, Messrs. Woodhull, Chapman, and others. (Brown's History of the Stage says that Miss Tilden, previous to her appearance in Albany in Gilfert's company, had married Walter Williams, a circus clown, but had been divorced from him. Her third husband was a Doctor Tucker, of Philadelphia, whom she married after her retirement from the stage.) The benefits followed, and the season closed September 16th, covering a period of fourteen weeks and three nights. Total number of performances, 81; total receipts, \$5,750.31½; average weekly receipts, \$396.55; average nightly receipts, \$66.

Although the management was nominally Duffy & Forrest's, we find from the original lease that the building at this time was let to William Duffy, singly. The term was originally for eight weeks, with the privilege of extension. The rent was \$40 per week.

On the 28th of June, Mr. H. Eberle opened the circus as a summer theatre, and his sister, Mrs. LaForrest, followed him to that establishment. Farces, musical pieces, nautical dramas, comic songs, etc., were the features. David Eberle, Messrs. Davis, Goode-now, Taylor, Ball and Stammers were among the company.

After the season at the South Pearl street theatre had closed, the circus was again opened September 30th, this time by C. W. Taylor, as the Clinton theatre. The Kents and the Turnbells were engaged with



Davis, Rodney, Miss Greer, Mrs. Cook, Mrs. Wilt, and others. Performances were given till November 2d. Charley Taylor, the manager, was a resident of Albany for twenty-five years, and connected, for a long time, with the Museum. He was well educated, and the author of several plays. It must have been during this season that Turnbull's drama of "Valdemar" was produced, under the supervision of the author. "It had," says Stone, "a fine run of— one evening. From some cause or other the manager, on the next night was obliged, as he said, to dismiss the audience in consequence of some of the artists refusing to play. While the manager was making this moving speech, the ticket seller smelt a good sized rat, and there being just eighteen dollars due him, and there being just eighteen dollars in the box office, he blew out the lights, and taking all the funds, departed. The manager, not knowing of this, threw himself upon the kind indulgence of the audience, and informed them they could step to the box office and have their money refunded. The ticket seller was *non est*, and a free fight was the result. The chandelier was broken, as well as the manager, who made his escape through the sewer. The scene ended by old John Meigs, high constable, and his *posse*, capturing some dozen canallers and two soldiers."

On the 17th of December, the circus property was sold at auction, and used as a Methodist church, till June, 1851, when it was pulled down, and the present church edifice erected upon the site.

Messrs. Duffy & Forrest's second season opened Monday, November 9th, 1829. During the recess the projected improvements, which had been announced by Mr. Duffy a year previous, but which he was then unable to effect, were made. Mondelli, an Italian artist, was employed to ornament the interior of the theatre in several ways. Among other additions, Gordon painted a new drop scene, representing an Italian landscape, near the Lake Maggiore, and a view of the villa of Cardinal Borrome, with a distant view of that part of the Alps over which Hannibal passed

with his army; "the whole presenting a *tout ensemble* seldom equalled."

Following is a copy of the lease of the theatre, which, fortunately for our purpose, has survived the lapse of fifty years:

Articles of agreement made the 25th day of September, 1829, between James McKown, in behalf of the trustees of the Albany theatre, of the one part, and William Duffy and William Forrest, of the second part.

1st. The party of the first part hereby lease to the parties of the second part, the "Albany theatre," in South Pearl street, with the scenery and appurtenances thereunto belonging, for the term of two years, if the lessees shall so elect and desire.

2d. The parties of the second part hereby agree to pay to the treasurer of the board of trustees, for the use of the said party of the first part, an annual rent of \$1,500, payable in weekly installments of \$40, on Monday of each successive week, commencing with the second Monday of November next, until the whole rent shall be fully paid.

3d. The party of the second part shall and will at all times, while the said theatre is open as a play-house, keep and maintain an efficient and respectable company, and shall manage and conduct the establishment in a creditable and proper manner, and shall not appropriate the said building to any other purpose than a theatre, and shall not assign the lease to any person, nor underlet the said establishment, without the consent of the party of the first part.

4th. The lessees shall also be responsible for unnecessary damage to the building, scenery, decorations and appurtenances, and are not to make any alterations without the consent of the party of the first part, and shall, at all times, keep the same in good order and repair, and so re-deliver the same at the expiration of the lease:

5th. It is also agreed and understood that the trustees and treasurer have free access to the theatre at all times, and the exclusive use and control of one of the private boxes.

6th. In case of a breach of any of the covenants of

the lease on the part of the lessees, the party of the first part may re-enter or distrain, at their election.

In witness whereof, the aforesaid parties have hereunto set their hands and seals, the day and year above mentioned.

JAMES MCKOWN,  
WM. DUFFY,  
WM. FORREST.

Sealed and delivered in presence of

CHRIS. YATES.

The opening bill included the comedy of "The School of Reform," and the opera of "The Poor Soldier," cast as follows: "School of Reform"—*General Tarragan*, Mr. Vernon; *Mr. Ferment*, Duffy; *Frederick*, William Forrest; *Tyke*, Page; *Mrs. Ferment*, Mrs. Vernon; *Julia Tarragan*, Mrs. Hutchins; *Mrs. Nicely*, Mrs. Walstein. "The Poor Soldier"—*Patrick* (with songs), Mr. Hutchins; *Father Luke*, Quinn; *Kathleen* (with songs), Mrs. Forbes.

The performance began at half-past six. Previous to the plays Mr. Forrest delivered the following address, written for the occasion by James Lawson, of New York:

In earliest days, when uncontrolled by art,  
Each chainless passion of the human heart,  
Through every grade of cruelty and crime,  
Held sovereign sway, unchecked by law or time;  
When guilt uprose, with dark malignant frown,  
To grasp from virtue's head her spotless crown;  
And mad ambition, marched with giant strides  
O'er wasted war-fields, red with human tides;  
When ruthless vengeance and unholy hate,  
Stalked through the world to blight and desolate;  
When vice and superstition marked the age;  
The actors were mankind—the earth the stage.

In later times, when sons of genius rose,  
Of murder, rapine, and revenge the foes,  
The stage was then the grove, or sylvan green;  
The only actors on the tragic scene  
Were the rude sons, to ruder fathers born,  
Whose wit and satire held vice up to scorn,  
And mimic'd deeds of heroes and of kings,  
In their unwritten, crude imaginings.

But brighter days came on and lustre threw  
 On history's page, for future age to view,  
 In Greece, the pride and pattern of the world,  
 The tragic Muse her standard first unfurled;  
 Euphorion's son struck his enchanting lyre,  
 In notes that waked Euripides's fire;  
 And then his rival's, who, in song or field,  
 Proved both his country's glory or her shield.  
 Then lived the comic muse, whose wit refined  
 Was felt, obeyed, and showed the power of mind;  
 Next Rome, the haughty empress of the earth—  
 Her sons immortal, as of heavenly birth—  
 Caught the sweet sounds, the Grecian lyre awoke  
 And in undying strains, her drama spoke:  
 The swarthy Carthage sent her bonded son,  
 Who for Thalia's crown both strove and won.

But time rolled onward, the dark ages fled:  
 Long slumbering genius woke, as from the dead!  
 The drama shed its radiance o'er mankind;  
 And raised the world from apathy of mind;  
 The stage, the Avon Swan's immortal verse,  
 Held, holds, in magic thralls, the universe.

The stage! the light of innocence and truth,  
 The scourge of vicious age, the friend of youth;  
 The stage—vast field, where stormy passions pass  
 In bold review, as in a prescient glass;  
 The stage, where virtue her fair form may see,  
 And vice shrink back before his own deformity.

Patrons, once more our portals open wide,  
 Your smile our hope, your favor still our pride:  
 The drama, here shall dignify the stage,  
 Amuse, instruct, while it amends the age!

Prices of admission were, boxes, 75 cents; pit, 37½; gallery, 25 cents. The receipts on the opening night were \$195. The company included, beside the managers themselves, Mr. and Mrs. Vernon, Miss Emery, the Misses Kent, Mr. and Mrs. Hutchins, Mrs. Walstein, Mrs. Greer, Messrs. Webb, Quinn, Roberts, Farron, Page and McKinney. At least, all these people played more or less frequently during the nights which followed the opening. Old English comedies and tragedy, lightened with occasional farces, were presented in rapid succession. Mrs. Stone, Mrs. Barnes, Mr. Hackett, and Mr. Dixon, a buffo singer, appeared. George Washington Dixon received his first ideas of "buffo-

singing" from Sloman, before mentioned, and made his *debut* in Albany, at the circus, in 1827. He was one of the earliest negro minstrels, and claimed for himself the honor of being the author of the song "Old Zip Coon." He also became notorious through a pretense of raising a brigade to participate in the Yucatan troubles, and also, as editor of *The Polyanthus*, a blackmailing sheet, published in New York, whose attacks upon everybody, from doctors of divinity to Madame Restell, are still remembered. An assault upon the character of Miss Missouri, sister of Josephine Clifton, is said to have caused her death. Dixon was shot at, caned, and imprisoned a number of times, and at last died in the Charity hospital, in New Orleans, in March, 1861.

As an interesting exhibit of how the drama was patronized (or rather how it was *not* patronized), at this time, we are enabled — through the courtesy of Mr. William D. Morange — to present the following figures :

## RECEIPTS.

Monday,	Nov. 9—	Opening night .....	\$195 00
Tuesday,	" 10—	Speed the Plough, and Fortune's Frolic .....	58 62½
Wednesday,	" 11—	She Stoops to Conquer, and Family Jars .....	94 50
Thursday,	" 12—	Fazio, and Wool Gathering....	90 62½
Friday,	" 13—	Honeymoon, and Love, Law and Physic .....	72 50
Saturday,	" 14—	Rob Roy, and Raising the Wind,	75 12½
			<hr/>
			\$586 37½
Monday,	Nov. 16—	Jane Shore .....	\$109 12½
Tuesday,	" 17—	Poor Gentleman .....	77 62½
Wednesday,	" 18—	Rob Roy, and Lottery Ticket ..	129 35½
Thursday,	" 19—	Venice Preserved, and The Re- view .....	76 00
Friday,	" 20—	Sweethearts and Wives, and Turnpike Gate.....	66 12½
Saturday,	" 21—	.....	60 50
			<hr/>
			\$518 73
Monday,	Nov. 23—	The Gamester, and One Hun- dred Pound Note .....	\$77 87½
Tuesday,	" 24—	Speed the Plough, and Simpson & Co. ....	36 37½
Wednesday,	" 25—	Soldier's Daughter, and Theresa,	58 37½

Thursday,	Nov. 26—	Rob Roy, and My Master's Rival,	\$63 50
Friday,	" 27—	Lear of Private Life.....	68 00
Saturday,	" 28—	Pizarro, and Young Widow (for Miss Emery's benefit).....	172 50
			<hr/>
			\$476 62½
Monday,	Nov. 30—	Roberts's benefit .....	\$130 00
Tuesday,	Dec. 1—	Evadne, and Master's Rival. . .	41 12½
Wednesday,	" 2—	Masaniello, and Animal Mag- netism.....	58 25
Thursday,	" 3—	Masaniello, and Animal Mag- netism.....	228 87½
Friday,	" 4—	.....	30 12½
Saturday,	" 5—	Paul Pry, and My Master's Rival,	27 87½
			<hr/>
			\$516 25
Monday,	Dec. 7—	Apostate, and The Review.....	\$27 75
Tuesday,	" 8—	The Stranger, and Promissory Note.....	19 87½
Wednesday,	" 9—	Belle's Stratagem, and Spectre Bridegroom.....	34 75
Thursday,	" 10—	Sister of Charity, Masaniello, etc., Mrs. Barnes's benefit..	214 62½
Friday,	" 11—	School for Scandal, and My Master's Rival.....	44 75
Saturday,	" 12—	Masaniello, and Hypocrite (for Barnes's benefit).....	16 25
			<hr/>
			\$358 00
Monday,	Dec. 14—	Aurelio and Rosaline (panto- mime), and Zembuca, (for Dixon's benefit).....	\$155 87½
Tuesday,	" 15—	Speed the Plough, and Fortune's Frolic.....	16 25
Wednesday,	" 16—	May Queen, and Sweethearts and Wives... ..	21 25
Thursday,	" 17—	Foundling of the Forest.....	23 00
Friday,	" 18—	Wild Oats, and May Queen, benefit of managers (1).....	69 12½
Saturday,	" 19—	Pizarro, for Davis's benefit ....	27 62½
			<hr/>
			\$313 12½

We might continue to give the figures for each night in the season, but the above are sufficient to show that the efforts of the managers were not very highly appreciated.

On the 8th of January (1830), the theatre was brilliantly illuminated, in honor of the anniversary of

1815, and "The Eighth of January," a patriotic play, was produced, with Andrew Jackson Allen as *General Jackson*; receipts, \$139.37½. February 22d, we find the same old humbug playing *General Washington*, in "The Glory of Columbia;" receipts, \$72.50. On the 2d of March, the theatre was closed, "in order to assist Mr. Bury, pastor of St. Paul's church, for whose benefit an oratorio was given, in St. Peter's church." "Oratorios," in these days, were merely selections of sacred music, and not the performance of one great work. The season closed March 17th, after a total of 113 nights, for which was received \$6,795.25, being a weekly average of \$339.85, and a nightly average of \$60.13.

On the 1st of April, a supplementary season began, with Edwin Forrest as the attraction. There were twelve performances, the receipts, when Forrest played, running from \$128 to \$380, and on "off" nights, from \$26 down to \$15. Mr. Forrest brought with him at this time, Robert Maywood, Mr. Kelsey, Mrs. Roper, and Mr. and Mrs. John Greene. Mrs. Greene made her Albany *début* as *Calanthe*, in "Damon and Pythias," and her husband as *Murtoch Delaney*, in "The Irishman in London."

John Greene was born in Philadelphia, of Irish parentage, in 1795, and was a printer by trade. He made his *début* at Frederickston, Maryland, in 1818, as *Octavian*, and was long connected with the Philadelphia theatres. In a range of Irish parts, he acquired, previous to Power's advent, a high repute, especially as *Dennis Brulgruddery*. In 1859, he retired from the stage for a year or two, and removed to Nashville. While playing an engagement at Memphis, he was stricken with paralysis of the brain, and after a few months died, May 28th, 1860, aged sixty-five. He was a good-hearted man and no one's enemy but his own. Durang says: "Greene's personal aspect bore a strange contrast to his disposition. His figure was dwarfish, stout about the shoulders, the breast of Hercules; the muscle in the torso was remarkable.

His head was very large; the face marked with iron sternness. When the lady who became his wife was first introduced to him, she was so struck with his inhuman expression, that she habitually shunned him; but his suavity of manner and conversational powers, with his good humor and merry ways, soon won her affections."

Mrs. John Greene was a native of Boston, born March 23d, 1800. Her maiden name was Anne Nuskey. She made her *debut* at Norfolk, Virginia, with Beaumont's company, in 1815, and soon married Henry Lewis, a son of Lewis, the famous comedian, and from whom she separated on account of ill-treatment, and on learning that he had a wife and children living in Europe. She married Greene in 1818, and endured with him, an innumerable variety of incidents, joyful and sorrowful, in their mutual long theatrical career. She was, for many years, attached to the Chestnut street theatre, Philadelphia, and after passing through nearly every city in the Union, finally settled at Nashville, where her husband was manager for several seasons. After his death, she came on a visit to Philadelphia, about the time of the breaking out of the war. While thus absent from home, she received warning from her friends in Nashville that unless she returned speedily, her funds were likely to be confiscated. This gave her such a nervous shock, that she was never herself again. In three weeks, she seemed to have grown twenty years older. She left Philadelphia in trembling anxiety, in September, and died in Nashville, January 19th, 1862. She rests in the same grave with her husband, at Mount Olive cemetery. A metropolitan critic says of her: "She possessed no great diversity of talent, but in the highest range of walking ladies, the serious mothers, the distressed wives and stately baronesses of the stage, we have never seen her surpassed. Her *Hermione*, in 'Damon and Pythias,' was a fine performance; her *Queen Elizabeth*, in 'Richard III.,' we have never seen excelled, and her *Queen*, in 'Hamlet,' we have never known equalled.



In personal appearance, she was tall and commanding, and her costume was generally elegant and appropriate. Mrs. Greene has been well known at our minor theatres, where she has often moved like a goddess among the mortals that surrounded her." She played in Albany for several seasons and was much admired. Toward the close of her dramatic career, she became quite deaf.

April 9th, "*Metamora*" was first produced in Albany, to the largest business of the engagement (\$380). The cast was as follows: *Metamora*, E. Forrest; *Lord Fitz Arnold*, Fielding; *Sir Arthur Vaughn*, Page; *Guy of Godalmin*, Kelsey; *Horatio*, Duffy; *Wolfe*, W. Forrest; *Oceana*, Mrs. Roper; *Metamora's child*, Miss Jenkins; *Nahmeokee*, Mrs. Greene.

"*Metamora*" was the first prize play accepted for Mr. Forrest. At the age of twenty-two, he was struck with the paucity of American dramatic literature, and offered "To the author of the best tragedy, in five acts, of which the hero or principal character shall be an aboriginal of this country, the sum of \$500, and half the proceeds of the third representation, with my own gratuitous services on that occasion; the award to be made by a committee of literary and theatrical gentlemen." The committee consisted of Bryant, Halleck, Lawson, Leggett, Wetmore and Brooks. Fourteen plays were presented, and the prize was awarded to "*Metamora, or The Last of the Wampanoags*," by John Augustus Stone, then of Philadelphia, but formerly a member of Gilfert's Albany company. Subsequently other premiums were offered by Mr. Forrest for other plays, resulting in the writing of about 200, nine of which received prizes. Of these nine, five proved failures, and only "*Metamora*," "*The Gladiator*," "*The Broker of Bogota*" and "*Jack Cade*" held the stage. According to Rev. Mr. Alger, Mr. Forrest paid out from his private purse, for the encouragement of a native dramatic literature, as much as \$20,000 in premiums, benefits and gratuities to authors. Forrest was intensely patriotic. It will be remembered that in

1834 he gave \$100 to the Young Men's association, stipulating that it "be appropriated to the purchase of books purely American, to be placed in the library for the use of the young men of Albany."

"Metamora" was not a work of much literary merit, but it was original, and its success was remarkable. It was the first time that the creation known as the Cooper Indian ("an extinct tribe that never existed"—Mark Twain) was seen upon the stage. To this purely idyllic creature the actor added the fruits of his studies among the Choctaws, and the result was a grand theatric success. Many times delegations of Indian tribes, who chanced to be visiting Boston, New York, Washington, Baltimore, Cincinnati and New Orleans, where he was acting the character, attended the performance, and even expressed pleasure and approval. It is said that a large delegation of western Indians, seated in the boxes of the old Tremont theatre, in Boston, on such an occasion, were so excited by the performance, that in the closing scene they rose and chanted a dirge in honor of the death of the great chief.

A summer season began May 10th, and lasted till August 18th; total number of nights, 82; total receipts, \$3,972.12; average per night, \$48.35. We must pass over this period without extended comment. "Cherry and Fair Star" was produced. T. A. Cooper played a fair engagement. Hackett played *Rip Van Winkle*, with price to the boxes raised to \$1. Mr. F. Brown appeared as a star, supported by Mrs. Drake and Miss Mestayer appeared for her sister's, Mrs. Tilton's, benefit.

October 6th, the theatre reopened with "The Poor Gentleman" and "Lock and Key." The new members of the company were Mr. and Mrs. Vaughan, Mr. Belcour, Mr. Nickinson, Mrs. Justus, and Miss Kean, from the southern theatres; Mr. Wallace from the western theatres, Mr. and Mrs. Near and Miss Plympton from the Boston theatres, Mr. and Mrs. Conway.

On the 15th, George Holland appeared as *Billy Lackaday*, in "Sweethearts and Wives," (receipts, \$100.25) and played several nights. He had played here once

before, under Mr. Vernon's management. He made his first appearance in America, September 12th, 1827, and was a very amusing comic singer and an expert ventriloquist. He was long a favorite in New Orleans, and then returning to New York, from 1843 to 1849, was a standing attraction at Mitchell's Olympic. Still later, he joined Wood & Christy's minstrels, and afterwards was a long time at Wallack's. His last engagement was at Daly's, and his last appearance was at the Fifth Avenue theatre, May 15th, 1870, when, at a benefit performance given in his behalf, the veteran comedian took his seat in an arm chair on the stage, quite too feeble even to read his farewell address, and the company gathered around him in an effective tableau. He died the 20th of December following, in his eightieth year. It was at this veteran's funeral that the Rev. Mr. Sabine declined to officiate, saying, "I want to have nothing to do with an actor. There is a little place round the corner where they do these things," an expression which has made the Little Church Around the Corner (the Church of the Transfiguration, in 29th street, near Madison avenue, New York, Rev. Dr. Houghton's) a spot dear to the heart of every member of the profession in America. Indeed, so warm was the feeling upon the subject, that the theatrical community were aroused to special action by the insult, and testimonial performances were given in the principal New York theatres and elsewhere, and a fund amounting to \$15,352.73 was raised and devoted to the support of the actor's widow and children, three of whom are now upon the stage. Mrs. Holland is still living.

On the 22d, Madame Feron appeared as *Di Vernon*, in "Rob Roy," and *Maria*, in "Of Age To-Morrow." This lady was the most celebrated European vocalist that had, at this time, visited America. She was a brilliant singer of the most florid Italian school. She had been engaged at the theatre of San Carlos, in Naples, at a salary of \$6,000, but in this country did not create a great sensation, being neither young nor

beautiful — attributes the lack of which was just as unfortunate for the singer fifty years ago, as it is to-day. This was not her first visit to Albany. *The Advertiser* says :

Madame Feron, some years since, gave a concert in this city, as she was passing through. There happened to be a party given the same evening, at some house or other, where the attraction was not greater than usual, and where parties were quite frequent. But our "musical" friends all went off in a body to eat ice cream and oysters, and Madame Feron, who had charmed the connoisseurs of Naples and the amateurs of London, sang some of her most admired songs to exactly seventeen persons ! We really wonder at her venturing to the "little Dutch furnace," after a brilliant engagement at the Bowery theatre, and the nightly congregation of a crowded auditory.

The receipts the first night were \$71, and the second night, for her benefit, \$125.25. Miss Stannard now joined the company. The season closed January 8th, 1831, after the appearance of a number of stars, of whom we have previously spoken. The receipts for the eighty nights on which there were performances, amounted to \$5,529.75, and an average of \$69.12½ per night.

The Museum was removed from its old quarters, and was opened on the first of January, 1831, in the new building, corner of State and Market streets, and, was a consolidation of Trowbridge's collection, corner of Hudson and Market streets, known as the New York State museum, and the Troy museum, all under the management of Vanderwater & Meech. The building was owned by Thorp & Sprague, the stage proprietors. A new drop scene was painted by J. Leslie. The Cosmorama and Phantasmagora were exhibited every evening. Yearly family tickets, \$10 ; single gentlemen, \$3 ; quarter tickets, \$1.25.

## CHAPTER XIII.

1831-1833.

*The South Pearl Street Theatre under Duffy & Forrest.*

THE Albany theatre re-opened January 17th, 1831, under the same management, and with substantially the same company. February 10th, Mr. Duffy played *Virginius* for the first time, scoring a great success. On the 14th of March, Mr. William Forrest took a benefit, for which this appeal was made:

Mr. Forrest begs leave to impress upon the memory of his friends and the public, this notorious fact, that his benefit is fixed for Monday, 14th inst. He would likewise intimate to both houses of the Legislature, the propriety of deferring their debate on the "Troy bridge" and the "abolishment of imprisonment for debt," until this event has transpired, as the ice is about being cleared away, and will enable his Troy friends to cross the river by the horse boat; and when "imprisonment for debt" is abolished, there will be no need of his taking "the benefit"; he therefore submits to their consideration the following:

*Resolved*, That both houses adjourn on Monday next, at the usual hour, to meet again at 7 o'clock in the evening, at the theatre.

Mr. F. considers himself *justified* in devoting a small *space* to his "brethren of the type," and requesting them to *distribute their sorts* in his *boxes*, as nothing could be more grateful than to see *full cases*, and a *press* on this occasion. He likewise trusts that the *modesty* of these appeals may be no impediment to his *success*, but rather be a *flambeau to his merit*; for as Jack Falstaff says, "every man must labor in his vocation."

On Monday evening, 14th March, will be presented the grand melo-drama (which has been some time in preparation) of "Abellino the Great Bandit, or the Bravo of Venice," with a variety of songs and dance. Mr. Duffy (by request), will recite the "Debates on the Troy Bridge," rendered in verse by "a gentleman of the assembly," and recited by him with great success.

The receipts were \$141.87½. Among the novelties now presented were "New York and London," in which a diorama of the Hudson river was introduced; "The Shepherd Boy of Milan," translated from the French by Turnbull; Byron's tragedy of "Werner," as adapted by Mr. Macready (title role acted by Mr. Barton). May 25th, Edwin Forrest began an engagement in "Macbeth" (receipts \$151.75), and also played *Rolla* (\$175), *William Tell* and *Carwin*, in "Therese, the Orphan of Geneva" (\$253), *Metamora* (\$229) and for his benefit, *Caius Marius* (\$234.25). The next night the stock company played "Maid and Magpie" and "Bombastes Furioso," to \$9.87½. "Caius Marius" was one of the prize plays, which eventually proved a failure.

On the 8th of June, Mrs. Gilfert, the old favorite, appeared as *Juliana*, in "The Honeymoon," but though supported by the veteran Cooper, failed to attract. Her husband was dead, and she had been trying to support herself teaching school. Failing in this, she was induced to return to the stage, but without success. Cooper, once unrivalled, was also now unable to draw even paying houses. The opening performance was to only \$32.37½, while the next night, *Made-moiselle de Jick*, a trick elephant from Siam, played to nearly three times as much money. On the 14th, the elephant took a benefit; receipts, \$64.50. We next notice one of the most remarkable engagements of the year, that of the Irish prodigy, Master Burke.

Joseph Burke was born in Dublin, in 1818, the son of a doctor, a gentleman of good family, who was induced by the wonderfully precocious development of his child's musical and mimetic abilities, to allow him to appear at the Dublin Theatre Royal, in May,

1824. As a prodigy in both music and the drama, he has been unapproached, except, perhaps, by Clara Fisher. He made his American *debut* November 22d, 1830, at the Park theatre, New York, with instantaneous success, his nine nights of performance attracting houses averaging \$1,200 each. He appeared in Albany first, on June 20th, 1831, being, at this time, thirteen years old. The first night he played *Young Norval*, in "Douglas," and *Terry O'Rourke*, in "The Irish Tutor," between the plays leading the orchestra in the overture to "Guy Mannering." The next night, "Speed the Plough" was played, with Master Burke as *Sir Abel Handy* and as *Looney McTwolter*, in "The Review." The third night he played *Shylock* and *Jerry* (in "Whirligig Hall"), and led the overture to the "Caliph of Bagdad;" on the fourth night, *Doctor Ollapod*, in "The Poor Gentleman," and *Tristram Fickle*, in "The Weathercock;" on the fifth night, *Doctor Pangloss* and *Crack*, and for his benefit, *Romeo*. The receipts for these six performances amounted to \$1,568.25, of which \$521 was taken on the benefit night. It is said of young Burke, that his readings were always discriminating and forcible, and entirely free from the drilled mannerisms of most child actors, and that all his attitudes and gestures were easy, striking and appropriate. His performance of *Richard*, *Shylock* and *Sir Giles* was so good that none sneered at the absurdity of a child's assuming such characters, while his comedy, especially in Irish parts, was so full of genuine humor, that he never failed to convulse his audience with laughter, his rich native brogue contributing not a little in such parts as the Irish tutor. He was also a violin player of great brilliancy and precision. Stone says: "After witnessing young Burke's remarkable delineations of character at night, and on the next day, meeting the boy in the street, cutting up all sorts of boyish pranks, rolling his hoop, flying his kite, playing marbles, etc., utterly regardless of the remarks as well as astonishment of the passing crowd, and apparently unconscious of the enviable and important

position he occupied in the world, one could hardly realize that this was really the young Roscius, Master Burke."

He was engaged for three additional nights, and played *Dennis Brulgruddery*, *Richard III.*, and *Hamlet*, but the receipts fell off strangely, amounting, respectively, to only \$70.50, \$84.25, and \$100.25. This may be accounted for by the fact that the rumor got abroad among the young Irishman's countrymen that his father had made remarks disrespectful to O'Connell, and they attempted to resent the insult by getting up a demonstration against the son. There was quite a disturbance, and the "watch" had to be called in to eject the leaders from the theatre.

Burke's success throughout the country was phenomenal. In Boston, "balls and parties, sleigh-rides and social-gatherings, were dispensed with. The theatre was the centre of the fashionable and literary world, and the boxes were filled to their utmost capacity." For several seasons he proved attractive, but his popularity waning, he revisited Europe and studied music thoroughly under the best masters. He appeared on the stage at Wallack's National as late as 1839, and afterwards devoted himself entirely to music. He assisted in the entertainments of Jenny Lind, Jullien and Thalberg. He afterwards studied law, and for several years resided just out of Albany, on the Troy road, and was a leader of a musical association. He no longer cares to revive the memories of these, his most famous days, as will be seen by the following letter :

BATAVIA, New York, June 30th, 1879.

*Mr. H. P. Phelps :*

DEAR SIR : There is nothing of any possible interest in the way of personal incident or reminiscence, during my residence in Albany, that I recollect, to furnish you with. Perhaps some of "those who still remember me" may, but I doubt it.

Respectfully yours,

JOS. BURKE.

Mr. Burke passes the summer on his farm, near



Batavia, and the winter in New York, following the profession of music. He was never married.

At a meeting of the stockholders of the Albany theatre, held at Washington hall, September 10th, the following gentlemen were chosen trustees: James McKown, Isaiah Townsend, Abel French, John J. Godfrey, Jacob Mancius, J. B. Van Schaick, Metcalf Yates. At a subsequent meeting of the board of trustees, James McKown was re-elected president, J. B. Van Schaick secretary, and Christopher Yates treasurer.

About this time, Messrs. Duffy & Forrest associated themselves with W. Jones in the management of the Arch street theatre, Philadelphia, with the intention of exchanging the principal attractions from one establishment to the other. It may be stated briefly that the Arch street theatre was opened by this firm, August 29th, 1831, and run till June 18th, 1832, when the stock company received every dollar of their salaries for the first time in several years in that city. The same managers reopened September 5th, 1832. At the close of the season they were presented with a silver cup, valued at \$100, for having discharged all their obligations. The theatre was reopened in August, 1833, by Duffy & Forrest, but the season terminated abruptly, February 4th, owing to the death of Forrest.

The fall season opened in Albany, September 14th, with "The Heir at Law," and "The Rendezvous." Among the new members of the company were Messrs. Logan and Field. The former, Cornelius A. Logan, was the father of Olive, Celia and Eliza Logan, and a comedian as well as author and manager. He died of apoplexy, on board a steamer on the Mississippi. On the 14th of November, Charles John Kean, son of Edmund Kean, made his first appearance in Albany, as *Sir Giles Overreach*. During his engagement, he played *Richard*, *Hamlet* and *Othello*. Not being properly advertised, he did not attract largely, although one or two evenings he was supported by Mary Rock, who also played with acceptance on the off nights.

Young Kean was now only about twenty years old,

having been born at Waterford, Ireland, January 18th, 1811. His mother, deserted by her gifted but erratic husband, was poverty stricken, and to support her and himself, Charles, at the age of sixteen, went upon the stage, much against the wishes of his father. His success was not encouraging. "He began," says Lewes, "by being a very bad actor; he has ended by forcing even such of his critics as have least sympathy with him, to admit that in certain parts he is without a rival on our stage. The battle with the public he has fought by inches. Laughed at, ridiculed, and hissed, and for many years terribly handled by critics, both in public and private, he has worked steadily, resolutely, improvingly, till his brave perseverance has finally conquered an eminent position." After practising industriously in Great Britain and on the continent, he came to America, and this was his first season. It was a success. He went back to England in 1833, but was received coldly. It was not till 1838 that he fairly won his triumph over the coldness of the public, when, in *Hamlet*, the pit rose at him, as, years before, they had at his father. Soon after, he was presented with a silver vase, valued at \$1,000, and thenceforward stood high in the regard of the British public. In 1839, he came a second time to America, but his voice was marred by bronchitis. In 1842, he married Ellen Tree, his first love, and in 1845 they revisited us, making a triumphal tour throughout the country, returning to Europe in the spring of 1847. He then managed the Princess's theatre, in London, and occasionally, by order of the Queen, directed theatrical entertainments at Windsor Castle. His last visit to New York was in 1865, when his personations of *Lear* and *Louis XI*, (in which he was supported by Mr. J. W. Albaugh) received the highest commendations. He returned, and in May, 1867, was taken ill with heart affection, and died January 22d, 1868. Mrs. Kean is still living in retirement. Some of the grandest Shakspearean revivals known to the stage, occurred under Mr. Kean's management of the Princess's theatre. He always labored

under disadvantages which few men could ever have overcome. His person was inelegant, his carriage frequently ungraceful, his voice harsh and sometimes unmanageable; and his features never handsome and often inexpressive. His private character was unblemished, and his whole life an honor to the profession.

The season closed in December. The total receipts were \$5,458.12½, or \$419.85 per week, or \$69.97½ per night, an improvement of just 85 cents per night over the preceding season. Of the whole amount, stars had about \$900, viz: Howard, \$75; Mrs. Barnes, \$70; Barton, \$50; Mrs. Drake, \$88; Wilson, \$106; Mrs. Brown, \$27; Kean, \$240; Mary Rock, \$97; Hilson, \$92; Heloise, \$40. About \$200 was shared for benefits, exclusive of stars, whose proportion of benefits are included in the \$900. In making up his report to Manager Duffy, then in Philadelphia, the treasurer writes: "The balance in cash now in the treasury, is between forty and fifty cents, which I have in solid copper, subject to your order."

In December, Edwin Forrest played an engagement, during which he produced "The Gladiator," for the first time in Albany, Mr. Duffy playing *Phasarius*. It was to the largest audience ever seen in the theatre, the lobbies not only being filled, but about thirty spectators standing on the stage, near the exits. *Spartacus*, it will readily be remembered by those who ever saw him in it, was one of Forrest's grandest exhibitions. Says Alger: "As he stepped upon the stage in his naked fighting trim, his muscular coating unified all over him and quivering with vital power, his skin polished by exercise and friction to a smooth and marble hardness, conscious of his enormous potency, fearless of any thing on the earth, proudly aware of the impression he knew his mere appearance, backed by his fame, would make on the audience who impatiently awaited him, he used to stand and receive the long and tumultuous cheering that greeted him, as immovable as a planted statue of Hercules. The spectacle was worthy the admiration it won."

Great as was the hit made by Forrest in this character, it is said that Duffy as *Phasarius*, was equally effective, particularly where, in the scene when returning from his ill-advised expedition, mortally wounded, the unhappy man presents himself before his brother, tells his fearful tale, and expires at his feet. It is in this interview that *Phasarius* describes the crucifixion by the Romans, of six thousand of their Thracian captives. The highway on both sides, he said, was lined with crosses, and on each cross was nailed a gladiator.

“I crept

Thro' the trenched army to that road, and saw  
The executed multitude uplifted  
Upon the horrid engines. Many lived;  
Some moaned and writhed in stupid agony;  
Some howled and prayed for death, and cursed the gods;  
Some turned to lunatics, and laughed at horror;  
And some with fierce and hellish anguish had torn  
Their arms free from the beams, and so had died,  
Grasping headlong the air.”

This recital was made so vivid by Mr. Duffy, that even Forrest evinced genuine emotion, while many in the audience veiled their faces with their hands, as if the horrid picture were actually before them.

In February, 1832, Messrs. James Roberts, J. Fisher, E. Thayer, Mr. and Mrs. C. Green, S. P. Jones, E. Bannister, Miss A. Fisher and Mrs. Godey were added to the company. Roberts had played here before, and was an excellent comedian; his rendition of *Nichol Jarvie*, in “Rob Roy,” was particularly well spoken of. He was a printer by trade, a gentleman and a scholar, amiable and beloved. He afterwards played at the Bowery, and died at Charleston, in 1833. John Fisher was the brother of Clara; Miss Alexina was also a relative. Edward J. Thayer was Alexina's step-father, having just married her mother, Mrs. Palmer Fisher. Mrs. Godey, the leading lady, was formerly Miss Juliet Durang, and subsequently, Mrs. Wallace.

On the 22d of February, Manager Duffy was unanimously elected an honorary member of the Albany Mechanics' benefit society, W. M. Dougherty, presi-

dent; James G. Young, secretary. "They want a benefit"—writes William Forrest, in explanation; "I will give one next week, charging full expenses." It was given March 15th.

About the middle of April, Mrs. Edward Knight played and sang for several evenings. She was born Mary Ann Povey, in England, in 1804. Though not beautiful, she was "a plump and pleasing person," with a rich and powerful voice, sufficiently cultivated to make her a great favorite. She was especially good in comic opera, and later in life, assumed a wider range of characters, and became attached to the Park theatre. In 1845, she lost her only child, a beautiful girl of seventeen, and in May, 1849, returned to England, having become partially blind from a disease of the eyes, induced by excessive weeping. She died in 1861.

On this, her first visit here, she took the town by storm. *The Advertiser* says: "During the last two years, there was never known of an instance, where a lady performer in Albany, has been treated so politely by the audience."

About this time, Francis Courtney Wemyss played an engagement, to which he thus alluded in his "Twenty-six Years":

"Early in the month of April, I paid a flying visit to Albany for twelve nights, where I made my bow as *Charles Paragon*, in "Perfection," Mrs. Knight being the *Kate O'Brien*. Mr. E. Forrest, Mrs. Pelby and Miss Pelby were also there, playing on the same nights, so that if the citizens of Albany did not visit the theatre, it was not for want of attraction.

"As the English tragedian, Kean, was driven from the American stage for refusing to act *Richard the Third* in Boston, to a handful of spectators, I was surprised that the American tragedian, Mr. Forrest, ventured to dismiss an audience, whose paucity in numbers he did not choose should interfere with his desire to witness a little fun at the circus, where the 'Greek,' a well-known billiard marker, in the city, was advertised to play *Richard*. The theatre being closed, the manager, Mr.

Forrest and myself repaired to the circus, without a comment from the disappointed few, who looked at it as a good practical joke on a rainy night."

On the first of May, this same Greek, whose name was J. Amiraille, was allowed to play *Richard* at the theatre. He came to this city from Boston, was dissipated, and fell into the hands of George Watson, who kept a barber's shop in North Market street, and who maintained the "Greek Tragedian," as a butt for his customers. John B. Southwick wrote the Greek's biography, for which the subject solicited subscriptions himself. Most of the edition, however, was destroyed. Amiraille died in the New York almshouse.

For Manager Duffy's benefit, on the 10th, Mrs. Drake, formerly Miss Denny, a native of Albany, appeared as *Mrs. Beverly*, in "The Gamester." We have had occasion to mention Mrs. Frances A. Drake before. In 1832, she writes Mr. Jones, from Washington:

I have been very successful here indeed, and shall take letters to all the large cities from General Jackson, Henry Clay, Mr. Webster, and several others, that will no doubt be of great service to me. \* \* \* My terms are twenty per cent. on each night and a clear half benefit.

In 1833, she writes Mr. Duffy, at Philadelphia, from Louisville:

I wish to play *Bianca*, in "Fazio;" *Julia*, in "The Hunchback," and *Beatrice*. I will try what Yankee Doodle can do pitted against Old England. I should prefer to play at your house, as I consider it the American theatre.

A hit at Fanny Kemble. This patriotic point was much dwelt upon in those days. Mrs. Drake is described as a joyous, affable creature, full of riddles, good nature and capital jokes. At the time Richard M. Johnson was candidate for vice-president, it was said he was also a suitor for the hand of Mrs. Drake. A friend rallied her on the subject, when she replied, if it so happened he should need her assistance to

govern the United States, she would, perhaps, sacrifice herself for her country's good. But he lost his election and was non-suited in his love cause.

The summer season, which began on the fourth of July, was prematurely closed by the excitement in relation to the cholera. The managers were not quite up to announcing, as Hamblin did, about the same time in New York, that "the performances were suspended in consequence of an opinion of the medical faculty, that 'crowded assemblies' were injurious to the health," but the night air was considered very deleterious. Churches abandoned holding evening meetings, and the common council met only in the afternoon. Great quantities of tar were burnt in the streets as a preventive. Over 400 deaths resulted from the epidemic in July and August, out of a population of about 26,000.

Another season opened December 12th, with the production of "The Stranger." Mr. Duffy had alone re-leased the theatre for one year, at a clear rent of \$1,500 per annum, the payments to be made as follows:

"Ten per centum on each night's entire receipts for every night it is opened, to be paid the succeeding morning, if required, and at no time shall the payment be delayed, on any pretense, for more than one week together, when the theatre is open, until the whole sum of \$1,500 is paid, and any deficiency of a quarter year's rent of \$375, shall always be paid up at the end of the quarter of the year, whether the theatre be opened or not. No alterations to be made, except it should be deemed expedient, during the summer season, to have an amphitheatre. The building to be used for theatrical representations, in a genteel, respectable and appropriate manner. The trustees and their treasurer, at all times, to have free access to the performances, and the exclusive use of the trustees' box, being the north stage box, second tier." Mrs. John Greene was leading lady, and Messrs. Stone, Riley, Greene and Knight, principal male performers.

The theatre was poorly supported, and fears were entertained that it would soon close up entirely, but

the last of December, Edwin Forrest appeared, and as usual, to big business. On the 9th of January, 1833, he produced for the first time in Albany, the tragedy of "Oraloosa," written especially for him by Dr. Bird. The house was crowded to overflowing, and the papers of the day are liberal in their praise of the manner in which it was put upon the stage. But the play itself, was never a great success.

The next feature worthy of mention, was the production, May 15th, of "Cinderella," as an opera, arranged from several of Rossini's work. Madame Feron (before alluded to) was the *Cinderella*, Mr. Walton, *Prince Felix*, and Mr. Spencer, *Dandini*. The house was "the most fashionable and crowded ever witnessed in Albany." The scenery painted by Mr. Leslie, was said to have been superior to that of the same piece at the Park, in New York. The opera was repeated several times, and in June, by Mr. Horn and Miss Hughes. This opera, produced while Mr. Duffy was in Philadelphia, was the source of infinite perplexity to his partner, Forrest, who admits he "knows no more about music than he does Greek," and the warmth with which he wished the piece in a place where we have no reason to suppose operas are ever sung, is clearly indicated by the big, big D's with which his letters, at this time, are interlarded. But it was a great success, and several other operas followed, including "John of Paris," "Barber of Seville," etc. On the off nights, Charles T. Parsloe (father of the present Charley), played a monkey character.

June 14th, we find Mr. James E. Murdoch supporting Mrs. Drake, she playing *Juliet* and he *Romeo*. It was, we think, the first appearance in Albany of the afterwards eminent actor, elocutionist and lecturer. He was at this time barely twenty-one years old, having been born in Philadelphia, in 1812. He had been on the stage about four years. He had been with De Camp on a southern tour, and in January, 1831, had applied for "a share of the youthful business with the best walking gentlemen," to Duffy, Jones & Forrest, at



the Arch street theatre, and which we believe he secured. From that time he steadily grew towards the eminence which he soon attained and held till 1842, when he retired from the stage for the purpose of study. He then gave lessons in elocution to students of law and divinity, and in theological colleges, and lectured upon Shakspeare. In 1845, he returned to the stage, and played with great success throughout this country, and also in England. On the attack upon Fort Sumter, in 1861, his youngest son enlisted to fight for the Union. His father was to play in Pittsburgh the night of the day he heard this news, but though his name was billed, he could not resist the impulse to follow his son, and locking up his wardrobe, he declared he would never play again till the rebellion was overcome. Twice he tried to serve as a soldier, but both times his health broke down. Then he joined the sanitary commission, reading to and encouraging the men in the field, visiting the hospitals, and giving entertainments all over the country in aid of the commission. He was true to his word, and did not tread the boards again till October 23d, 1865. Of late years, when he has appeared in public, it has been as a lecturer. He has held (nominally at least) the professorship of elocution in the College of Music, at Cincinnati, of which Theodore Thomas was the head. By many, Mr. Murdoch was considered almost the perfection of general acting. It is difficult in which to say he excelled, tragedy or comedy. A critic says: "His style hits the middle line, below the severe and terrible requirements of tragedy, and above the broad lines of comedy, a style entirely his own, free from mannerism and imitation, and which places him beside the great artists of the day." His readings were always remarkably fine. Of his merits as a man, there can be but one opinion, as another has said: "His personal character and professional aims are not only above reproach, but entitled to the best regards of the community, for the zeal with which he espouses the reform and elevation of the theatre, which he desires to see purged of all that

can offend the strictest judgment and the purest morality."

About this time, also, Thomas Placide was playing here again, which reminds us to say, that he was the first man to wear paper collars in Albany. His financial standing with his washerwoman was not always A-1; at the same time, he did dearly love to air his good looking person on the fashionable promenade, and in a becoming manner. With native ingenuity, a pair of shears and a sheet of foolscap, he unwittingly set a fashion, not followed generally till many years after, but all the same, the device answered his purpose, deceived the world by its very audacity, did no dishonor to his laundress, and furnished shirts—or the semblance of them—cheaper than dirt itself.

On the 26th of June, T. D. Rice, the original *Jim Crow*, appeared. Although not absolutely the first to make a specialty of delineating negro characters upon the stage, he was the first to make them popular. As long before as 1815, Andrew Jackson Allen played the character of a negro in "The Battle of Lake Champlain," produced at the old Green street theatre, and sang a song of many verses, the first negro song, Sol. Smith thinks, ever heard on the American stage. He gives the following specimen, from memory :

"Backside Albany, stan' Lake Champlain,  
Little pond, half full o' water;  
Platte-burg dar too, close 'pon de main;  
Town small, he grow bigger herearter.

"On Lake Champlain Uncle Sam set he boat,  
An Massa McDonough he sail 'em;  
While General Macomb make Platte-burg he home  
Wid de army whose courage nebber fail 'em."

George Washington Dixon, before mentioned, was the man who led the way to this class of entertainments, and curiously enough, made his first appearance on any stage at the old amphitheatre, in North Pearl street, under the management of Parsons, in 1827. It would seem, therefore, that negro minstrelsy, as well as the drama, owes something to Albany. Dixon began singing buffo at the Pearl street theatre, in 1830.

But to return to "Daddy" Rice, as he was called. He was born in the Seventh ward, of New York, in 1808, and at one time, was supernumerary at the Park, where he made himself offensive to the prominent comedians, by being funnier than his part demanded. A writer in the *Atlantic Monthly* says that Rice's *Jim Crow* was suggested to him while walking the streets of Cincinnati, where he overheard a negro stage-driver giving utterance, in a voice clear and full above the noises of the street, and in an unmistakable dialect, to this refrain of a song:

"Turn about, an' wheel about, an' do jis so,  
An ebery time I turn about, I jump Jim Crow."

This gave the young actor an idea, which he carried into effect the following autumn, in Pittsburgh. A darkey, who won a precarious existence by letting his mouth as a target for boys to pitch pennies into, at three paces, and by carrying trunks for passengers, was induced, for a slight consideration, to go with the actor to the theatre, and there to lend him his dilapidated but realistic wardrobe, in which apparel *Jim Crow* was first sung. The hit was instantaneous and tremendous. Before the week was over, the refrain was in everybody's mouth in Pittsburgh, and it spread over the country like wildfire. It is said Rice drew more money into the Bowery theatre, than any other American performer in the same period of time.

His career in Great Britain, which began three years after his first engagement in Albany, was something wonderful. On one occasion, at Dublin, the Lord Lieutenant and suite were present, and there was \$1,800 in the house, a clear third of which went to the young and eccentric American. In Cork, the receipts were \$1,900 per night. During his stay, he accumulated a fortune and married the daughter of Mr. Gladstone, a London manager. On his return, he was eagerly sought after as a star, and played in nearly all the theatres in the country. His last engagement was with Wood's minstrels, in New York, in 1858. Ten years previous, he had been stricken with paraly-

sis, of which he finally died, in poverty, September 19th, 1860. In person, he was tall and thin; in manners, courteous and obliging; and in all things, eminently generous and sincere. He was free from envy and was universally loved by those who knew him.

## CHAPTER XIV.

1833-1834.

*The South Pearl Street Theatre—Appearance of Fanny Kemble—The Power Disturbance.*

Beginning July 3d, Charles and Fanny Kemble played an engagement of three nights, enacting the principal parts in "The Stranger," "Venice Preserved" and "The Gamester." The appearance of this talented gentleman and his still more gifted daughter, was hailed with enthusiasm, as it was in every American city they visited. At the close of the play on the last night, the audience exhibited a strong desire that they should be re-engaged and appear in "The Hunchback." Mr. Kemble came before the curtain and, after thanking the audience for the cordial reception, informed them, that as his wardrobe had been sent to Niagara, it would be impossible to comply with their wishes at present, but he hoped to appear before them again soon, which announcement was received with great applause.

The Kembles had made their first appearance in this country, at the Park theatre, the previous September, and the reception they met with may be imagined, by the fact, that the receipts for sixty performances amounted to more than \$56,000.

Charles Kemble, a native of Wales, was born November 25th, 1775, and was the youngest son of Roger and Sarah Warde Kemble, whose principal claim to celebrity rests not upon their merits as actors themselves, but that they were parents of the most

famous actors the age produced. This family included among its members, Mrs. Siddons, John Philip Kemble, Stephen Kemble, Mrs. Whitelock, Mrs. Mason, Mrs. Twiss, Mrs. Hatton and Charles Kemble. The latter went upon the stage at seventeen, and after much adverse criticism, was declared the finest *Romeo* of the century, the most delightful of *Mirabels*, *Petruchios* and *Mercutios*, and the most admirable of *Laertes*, *Bassanios* and *Cassios*. Macready's remark that he was a first rate actor in a second rate part, was probably just. In the great tragic roles he was found wanting, but his elegance of action, propriety of costume, knowledge of his author and refinement of manner, stamped him as one of the most finished of genteel comedians. After his return to England, he was appointed reader of plays, in the office of the Lord Chamberlain. He died in London, November 11th, 1854.

It was to his daughter, Frances Ann, that the great success of their engagements in this country must be attributed. She was, at the time of her first appearance in Albany, not quite twenty-four years old. She had been on the stage about four years, having made her *debut* as *Juliet*, at Covent Garden, to save her father from a debt that was crushing him. Her success was immediate, and the United Kingdom rang with her praise. Coming to America, she was without a rival. Mrs. Gilfert was dead or dying; Mrs. Barnes and Mrs. Duff were deposed; Miss Emery was already forgotten, and Fanny Kemble's triumph was complete. She had all the grace of the Kembles, while from her mother (*nee* Maria Theresa DeCamp, a German), she inherited comic talent that her father's family did not possess. Her eyes were glorious, her figure was light and dainty. In her charming "Records of a Girlhood," she says, herself, that having had the small-pox at sixteen, she was disfigured all her life, and continues: "I had returned from school a very pretty looking girl, with fine eyes, teeth and hair, a clear vivid complexion, and rather good features. The small-pox did

not affect my three advantages first named, but besides marking my face very perceptibly, it rendered my complexion thick and muddy, and my features heavy and coarse, leaving me so moderate a share of good looks as quite to warrant my mother's satisfaction in saying, when I went on the stage, 'Well, my dear, they can't say we've brought you out to exhibit your beauty!' Plain, I certainly was, but I by no means always looked so. My comical old friend, Mrs. Fitzhugh, once exclaimed, 'Fanny Kemble, you are the ugliest and the handsomest woman in London.'

The book thus quoted, ends with this portentous sentence: "I was married in Philadelphia, on the 7th of June, 1834, to Mr. Pierce Butler, of that city." That marriage proved any thing but a happy one, and in 1848-9, there was a divorce granted the husband, although the wife's character was fully protected. After this she confined her public appearances to readings, principally. For nearly twenty years, she resided, during warm weather, in Lenox, Berkshire county, Massachusetts, to which town she gave a handsome clock. Her "Journal in America," and "Residence on a Georgia Plantation," which bore heavily upon slavery and other topics, in regard to which the nation was sensitive, were roundly abused by the press, and there was considerable feeling against her at one time. She wrote freely in her journal while in Albany, and details several little trips about the city; one to the Cohoes falls, going up by steamer to Troy, and thence by a private coach to the cataract, which she admired very much. Returning to Troy, they found the steamer gone, and were rowed down in a boat. This she has also left on record:

"After breakfast, went to rehearsal. As I sat on the stage, between my scenes, a fat, good-tempered, rosy, bead-eyed, wet-haired, shining-faced looking man accosted me; and having ascertained that I was myself, proceeded to accuse me of having in *Mrs. Haller* pronounced the word 'industry' with the accent on the middle syllable, as 'in-*dus*-try'; adding that he had already quoted

my authority to several people for the emphasis, and begging to know my 'exquisite reason' therefor. It was in vain I urged that it must have been a mistake, if I said so; that I never meant to say so, if I did say so; that if I did say so, I was very wrong to say so; that I was very sorry for having said so; that I would never say so again. Between each of my humblest apologies my accuser merely replied, 'but you *did* say "in-dus-try,"' with an inflexible pertinacity of condemnation which was not a whit softened by my sincere confession. \* \* \* \* Mr. ——— told me the man was a newspaper editor, but I think he looked too fat and fresh and good-tempered for that."

In 1873, Mrs. Kemble went to reside in Philadelphia, and in 1877 or 1878, returned to England, where she is still living. She has never taken so kindly to the stage as to literary pursuits, which she has followed from childhood. Her tragedy of "Francis I," was written at the age of sixteen.

As we have shown, the Kembles, on their first visit to Albany, promised to soon come again. On the 16th of April following, they were announced to appear in "The Wife," but did not keep their engagement, the reason therefor appearing in the following letter, so characteristic of the true gentleman who wrote it. Were it feasible to reproduce it in *fac simile*, our readers would have further proof, in the elegant hand-writing and general style of the epistle, that it was the product of refinement and culture:

Boston, April 10th, 1834. }

*My Dear Sir:*

Friday. }

I regret extremely to be under the necessity of disappointing you and deranging the business of your theatre, but the very dangerous state of my sister's health makes it impossible for us to quit her. She has been struck with paralysis, and Dr. Warren fears it may terminate fatally. Under the circumstances, I feel convinced that your humanity will furnish an excuse for us, and in return, if that can make you amends for your present disappointment, we will endeavor to visit Albany for a few



nights at the conclusion of our engagement in New York, which will be about the 9th of May next.

Yours, my dear sir, most truly,

C. KEMBLE.

The lady referred to was Adelaide Kemble (Aunt Dall) who was Fanny's nurse and chaperon. She died in a few days after the above letter was written. The Kembles came in May and played "The Wife," "Fazio," "Point of Honor," and "The Hunchback." Miss Kemble was the original *Julia* in the latter. Indeed, it may be said that Knowles created that character especially for her, and it is certain it owed much to her great genius. The author acknowledged, in a transport of delight, that the "Do it" of Fanny Kemble in her appeal to *Master Walter* to save her from the impending marriage, would stand in future times with the "hereafter" of her aunt, Mrs. Siddons.

These, so far as we know, were the only appearances of the Kembles on the Albany stage, (although Fanny read here several times and once as late as January 10th, 1850, at the Female academy).

We have seen the weekly salary list of the Albany theatre at this time, and transcribe it as a dramatic curiosity: Mr. and Mrs. John Greene, \$25; Pickering, \$9; Mr. and Mrs. Logan, \$15; Johnson, \$8; Mr. and Mrs. Knight, \$22; Hamilton, \$8; Rice, \$9; Allen, \$5; Mr. and Mrs. Grimshaw, \$4; Woods, \$4; Spencer, \$12; Welton, \$30; Stone, \$9; Hudson and wife, \$6; James, \$4; Mrs. Smith, \$12; Miss Dunham, \$6; total, \$188. The orchestra were paid as follows: Holloway, \$; Clemens, \$10; Underner, \$6.40; Robinson, \$8; Clarac, \$5.60; Brady, \$6.40; Deinzac, \$9; Willis, \$6.40; Johnson, \$8; total, \$74.80. Among the other thirteen employees, Ellsworth, master carpenter, got \$10; Leslie, scene painter, \$15, the total for the thirteen footing up \$71. Grand total, \$333.80.

December 7th, 1833, Albany was treated to the first sight of the sensation of that season, "Mazeppa," the same grand equestrian melo-dramatic spectacle, which many of our readers will remember, in connection with

certain plump and well-conditioned actresses. At the time of which we write, however, womanhood had not been advanced to this elevated position, and the fiery steed of the Ukraine was ridden only by men. Gale was the first *Mazeppa* in New York, and Thorne the first in Albany. The play "took" here as it did in the metropolis, and was repeated night after night, only to be revived succeeding seasons. Manager Duffy himself occasionally submitted to be bound to the back of the horse and go dashing up to the top of the theatre. The horse used here was a docile, gentle beast, cream-colored, but very stylish in appearance, and trained so as to be entirely manageable without bit or lash. He performed both here and in Philadelphia, and among the interesting theatrical collection of Mr. William D. Morange, under the head of "Mazeppa's Journey," is a memorandum of the expense of riding the horse from Albany to Philadelphia, item by item, from crossing the Hudson at Greenbush to crossing the Delaware at Camden — total for horse and rider, \$13. There is also in the same collection a letter from Stage Manager John Greene, reporting the mishaps which befell, when, in December, the play was to be produced for the benefit of John Leslie, the scene painter, and it was thought to be a good "dodge" to send the horse to Troy to exhibit him on the streets while bills were being circulated. But both bill-poster and groom got royally drunk, and the latter got into jail, leaving the untamed steed to brouse around the streets, with only hogs for company.

Forrest came again in January, 1834, when, on the night "Metamora" was played, the members of the orchestra had to leave their seats and retire behind the scenes, to accommodate the people, while hundreds were not able even to enter the theatre. It was at this time he presented the Young Men's association with \$100. January 27th, the association were also given a benefit by the managers of the theatre, Master Burke appearing.

Another season opened April 12th, under Duffy alone, Forrest having died in Philadelphia. Miss Rid-

dle appeared as *Julia* in "The Hunchback." The Kembles came in May, as before stated, and Yankee Hill also appeared.

On the 29th of May, Miss Charlotte Barnes appeared as *Juliet*, and played an engagement, supported by both her father and mother. The daughter of two such favorites, was sure of a hearty welcome at least, and she received it. She was now only in her sixteenth year, but had made fairly successful appearances in New York and Boston. Although she had pretty features, her face was not adapted to the stage; neither was her voice nor her figure, and, therefore, although educated for the position and possessed of talents of no mean order, she never attained the eminence as an actress, that her many friends hoped for her. It is a singular fact that *Hamlet* and *Douglas* were her most successful roles. She wrote "*Lafitte*" and "*Octavia Bragaldi*," two plays which were successful, and she also published a volume of prose and poetry. In 1847, she married the tragedian, E. S. Conner, and April 14th, 1863, she died, after a short illness.

June 9th, Tyrone Power was announced to appear (for the first time in Albany) as the *Irish Ambassador* and *Terry O'Rourke*. This gentleman was the prince of Irish comedians, excelling any that came before or have followed him. He was born in county Waterford, November 2d, 1797. Going on the stage in 1815, it was not till 1827 that he essayed an original Irish character, and then with such success as henceforward to make him, so long as he lived, the only legitimate representative of that line on the British stage. He appeared first in America at the Park theatre, August 28th, 1833. He visited this country again in 1836 and 1839. On the 21st of March, 1841, he sailed for Liverpool in the steamship *President*, which was never heard of more.

"Paddy Power," as he delighted to call himself, was about five feet eight inches, with light hair and complexion, blue eyes and compact figure, inclining to stoutness. His genial humor, mercurial tempera-

ment, skill in music and dancing, and genuine ability as an actor, made him a universal favorite. He was also literary in his habits, wrote for the magazines, also several novels and plays, and his "Impressions of America," had a large sale.

We have said Mr. Power was announced to appear on the 9th, but he did not do so. Mr. Duffy, the manager, was in Philadelphia, and Stage Manager Greene in command. Here is his account of what happened and what did not happen :

ALBANY, Tuesday.

Dear Duffy : Power disappointed last night. He came to the theatre quarter past seven, and said, that from appearances, it would be impossible for him to play. I persuaded, I begged ; no, he couldn't. Then desired him to wait till eight o'clock, assuring him that the audience were not in the habit of coming until that hour, and at times, not till nine o'clock. He waited ; the house was promising. I went to the front, found there was \$50 worth sold, and the people flocking to the office. Told him so ; no, it wouldn't do ; begged him to look through the curtain ; he called them a dozen people — his feelings would not allow him to perform ; desired me to say so to the audience ; entreated him again ; represented the injury to himself and the theatre ; told him there would be 300 at least ; he talked of the injury to his feelings, the impossibility of his being able to act to such a small audience, and begged I would solicit him no more, all the time wishing that I would dismiss the people. "Shall I say it is in consequence of the small audience?" "Yes, sir, and I wish you would do it immediately." I did so, and, of course, there was some considerable noise, threatening, and in short, a regular Anderson or Kean business made up for the next night, which will be to-morrow. Last night I was not prepared for the disappointment, and could substitute nothing ; but if we shall arrive at extremes to-morrow night, I am cut and dried with a performance — so that not a cent will be returned that comes in. He disclaims all pecuniary motives in this, and speaks very disrespectfully of money. Between ourselves, that struck me

with a notion that he had broken his engagement, besides destroying two regular nights' performances (we closed on Saturday on his account) and said I to myself, "D——n the cent do you get from me unless I receive *further orders*." I never break my word to myself. I will write you again Wednesday.

Yours,

JOHN GREENE.

It will be remembered, that it was just such a freak as this committed by the elder Kean, that drove him from the Boston boards forever. People in Albany were equally sensitive to insult, and great was the excitement. *The Advertiser* of June 11th, has the following :

We regret exceedingly that Mr. Power was so ill-advised as to decline playing on Monday evening. If the curtain had been kept down fifteen minutes, the house would have been full or nearly full. Citizens were walking toward the theatre from all quarters, and several hundreds were disappointed, on arriving, to find there was no performance. A row or disturbance can do no good and will only have the effect of destroying the pleasure of many who wish to see this, the best representative of Irish characters. Give Mr. Power a fair hearing. [After the above was in type, we received the following note from Mr. Power, which, in our opinion, should palliate any feeling of resentment :]

*To the Editor of the Albany Daily Advertiser :*

SIR: Will you permit me, through the medium of your journal, to express my regret that a misconception of the motives which led to the dismissal of the audience from the theatre on Monday evening, should have gone abroad. The simple fact is as follows: Arriving at the theatre at the time advertised for the performance to begin, on passing through the lobby I saw that the assembled audience consisted of three gentlemen in one box and the same number in the pit. Feeling it utterly impossible to meet with any degree of spirit, such a miserable show of empty boxes, I suggested to the manager the propriety of closing the house on that evening, and announcing me for Wednesday evening, alleging that I did not feel my spirits equal to a *debut* under such discouraging auspices. The manager respected my feelings, and undertook, in so many words, to dismiss the audience, increased at this time (eight o'clock) to fifty or sixty persons.

Between this hour and nine o'clock (as it since appears) several carriages arrived from Troy, together with parties of ladies from this city. Of such a result, at the period when my view of the house was taken, no hope could be formed. Now, sir, permit me to assure you that my disinclination to act arose from a feeling quite as much for the persons assembled as for myself, since I feared that a performance under such circumstances would prove wearisome to them, as it certainly would have been painful to me. I felt it due to myself, sir, to offer this explanation, finding that a wrong construction of this simple act, had given some offense—since certainly not the remotest intention of giving offense ever entered my imagination.

I am, sir, your obedient servant,

TYRONE POWER.

But this was not satisfactory. When he came to play Wednesday evening, the house was in possession of a mob, who shouted and hissed and howled all the evening, so that though he went through the performance to the end, not a word was heard by any body in the house. Stage Manager Greene reports as follows:

THURSDAY NOON.

Dear Duffy: The bubble burst—he got through, but with a great deal of hissing, hooting and so on. House, \$203; sent for me half an hour since; will play to-morrow night, notwithstanding his declaration to the contrary last night. The actors took part in the disturbance; had to discharge Hamilton, others stand queer. McKown, Webster, [trustees of the theatre] and others, called on me after the row—treated me handsomely, but would not consent to Hamilton's restoration. All well.

JOHN GREENE.

The next evening that Power played, the mob spirit had spent itself and he delighted a large audience. His benefit was also successful. As a part of the theatrical history of Albany, the following "Impressions" or extracts from his book, published on his return home, are worthy of a place here. Mr. Power writes:

"The theatre here is a handsome building and well adapted to the purpose for which it was designed; but

is, I believe, worse supported than any other on this continent. I had been advised not to visit the city, professionally; but being strongly solicited by the worthy manager, 'mischief lay in my way and I found it.' I feel compelled, in honesty, to state the facts of this trip, though no way flattering to my powers of attraction; however, if there be any thing unpleasant to relate, I ever find it better to tell of one's self than to leave it to the charity of good-natured friends. The only disagreement I ever had with an audience, in fact, occurred here, and roundly thus it happened:

"On the evening when I was advertised to make my *debut* to an Albany audience, I, at my usual hour, walked to the house, dressed and was ready; but when, half an hour after the time of beginning, I went on the stage, there were not ten persons in the house. The stage director and myself now held a consultation on the unpromising aspect of our affairs. He ascribed the unusually deserted condition of the *salle* to the sultry and threatening state of the atmosphere, which had deterred the neighboring towns of Troy and Waterford from furnishing their quota—those, indeed, being his chief dependencies. I was opposed, on policy, to throwing away our ammunition so unprofitably; and so, after due deliberation, the manager agreed to state to the few persons in front, that 'with their permission,' the performances intended for this night would be postponed until the evening after the next following; as in consequence of the exceeding smallness of the audience, it was to be feared the play would prove dull to them, as it must be irksome to the actors.

"Nothing could be received with better feeling on the part of the persons assembled; not a breath of disapprobation was heard. They instantly went away; but soon after I reached home, I found, by the report of one or two gentlemen who had since been at the theatre seeking admittance, that a considerable excitement prevailed, and that at the public bars of the neighborhood, the affair was detailed in a way

likely to produce unpleasant effects on my first appearance.

"The appointed night came, the house was filled with men, and every thing foreboded a violent outbreak; the manager appeared terrified out of his wits; but, as far as I can judge, behaved with infinite honesty; disavowed the truth of the imputations connected with the dismissal, and which it was sought to fasten upon me; and affirmed that he was fully prepared to place the facts simply before the audience, in the event of my suffering any interruption.

"It was now found that an actor or two needed in the piece were absent. These worthies, the chief agitators in this affair, were, in fact, in front of the house to assist in the expected assault upon a stranger and one of their own profession. On this being explained to the manager, he said he was aware of it, and had threatened to discharge the individuals; but relying upon the affair terminating in my discomfiture, they did not fear being sustained by the same intelligence which they now directed against me.

"On my appearance, the din was mighty deafening; the volunteer champions of the public had come well prepared, and every invention for making the voice of humanity bestial, was present and in full use. The boxes I observed to be occupied by well-dressed men, who, generally, either remained neutral, or by signs, sought that I should be heard. This, however, was out of the question; and after long and patient abiding, for 'patience is the badge of our tribe,' I made my bow and retired, when the manager, who had, on the night in question, dismissed the house, made his bow, and, after silence was obtained, begged that the audience would give me a hearing, assuring them on his own knowledge, that I had not contemplated insulting them.

"I again came forward, and after some time was permitted to say, that I could, in no way, account for a simple matter of business being so misrepresented as to occasion this violent exhibition of their anger;



that, before the audience in question was dismissed, its permission had been obtained; that, if I really contemplated insult, it is hardly probable that I should wait two days to encounter the anger of those I sought to offend. I further said, that on the common principle which they professed, I was entitled to a hearing, since the sense of the majority was evidently with me; and that, if the disorder continued, I should, for the sake of that respectable majority, sincerely regret this, since the character of this city for justice and hospitality would be more impeached, than my prospects be injured.

After this, the row was resumed with added fierceness; not a word of either play or farce was heard; but I persisted in going through with the performance, being determined not to dismiss a second time. At the fall of the curtain, I begged the manager would not again announce me, as, although for the sake of the many who I could see were opposed to the misjudged outrage, I had gone through the business once, I could not again subject them to the annoyance of such a collision, or myself to continued insult. I was, however, happily induced to change this determination, at the earnest request of many gentlemen of the place, who assured me that the whole thing arose from stories most industriously circulated by one or two ill-conditioned actors, backed by inflammatory handbills and a scurrilous print. Out of this affair, which threatened me serious annoyance, I really gathered a new proof of the kindness of the people of the country, for I found persons on all sides interesting themselves for me, although I entered the place without an acquaintance; and had I not stood in need of help, so in all probability should I have quitted; but in their hour of annoyance, men not of theatrical habits put themselves forward to shield a calumniated stranger from insult or injury; in consequence of this interposition, on my appearance, nothing could be more orderly than the conduct of the audience.

"I concluded my engagement, which was only for

four nights, and left the theatre with a promise to return, which pledge, at some inconvenience, I redeemed; I have never been able to regret a momentary vexation which obtained for me many friends, and made known to me the sterling good feeling existing in Albany, of which I might otherwise have remained ignorant."

Power may have been surpassed since his day, by some who have played the rough type of Irishman, but never where the humor of the part required a delicate coloring. He was among the first to render tolerable, this class of plays and has had many successors. Collins, Williams, Bryant, Boucicault, Brougham and Murphy, have all had their admirers, but none equalled, in true histrionic talent, the lamented Power. In his acting, America first saw on the stage, the true Irishman, not his caricature. Before his day, actors in delineating Irishmen, made no attempt to portray character, but by the most ludicrous contortions, excited laughter, at what had been the butt of the English stage for years. As another has said:

"The better features were concealed, the most revolting ingeniously grouped together, producing an impression directly opposite to what a delineation—composed of the proper proportions of good and bad qualities—would convey. It was thus the national character of Ireland was vilified; and, without excepting Johnstone, no man ever undertook to arrest this moral injustice and dramatic error, until Mr. Power made his appearance on the London stage."

## CHAPTER XV.

1834-1836.

*The South Pearl Street Theatre—Death of Duffy—  
Meech's Museum.*

IN the spring of 1834, the elder Booth played another engagement, Mr. C. K. Mason, of the Theatre Royal and Covent Garden, appearing on the off nights. Mason was a nephew of Charles Kemble, after whom he was named. Booth was about going to Europe. Every thing connected with this great actor, but erratic man, is of interest. Benjamin W. Seaver, of Albany, used to undertake the somewhat perilous task of dressing him. He says, however, that he never had any trouble, although many others were afraid for their lives. Oftentimes, when Booth came off a scene, sword in hand, he was a dangerous man to meet; he was no longer Booth, but the character he had assumed, and insisted on being respected accordingly. As indicative of his various moods, the following letters, selected from a large number in Mr. William D. Morange's collection, are interesting :

\* A LITTLE HAZY.

My Dear Sir : Please write to me in Boston on receipt of this, for I am told you've announced me, and I was so damned drunk when we parted that I cannot recollect what was said or done by

JUNIUS B. BOOTH.

Give my respects to William Forrest.

Yours, &c.

N. Y., June 20th, 1829.

## A POLITE DECLINATURE.

My Dear Sir: I have just received your polite invitation to visit the seat of government, in the state of New York, but regret an engagement elsewhere precludes the chance of my paying my devoirs to the Pearl street establishment this winter. Wishing you every success "that can be wished, not wronging him I serve."

I am, yours most truly,  
J. B. BOOTH.

Boston, November 22d, 1829.

## A PLAYFUL RESPONSE.

BEL-AIR, Maryland, July 21st, 1835.

Dear Sir—Your offer is generous and at the same time, excuse my vanity, correct. It is really so remote from my summer haunts, that same Niagara, and at the same time I understand so very eccentrically noisy and obstreperous in its stilt vaulting and lofty tumbling that it might drive me crazy to look at the stupendousness of its restless aqueous body—*argal*, during the dog days, had I not better avoid all which might produce hydrophobia?

I wish you success most cordially, and when our planets cause us to meet each other, I trust a mint julep and a squint at Demogorgon will amuse us as we sing *cigarro nella mano*,

"It's our delight on a shiny night" & cetera.

Yours very truly, J. B. BOOTH.

## DRUNK OR CRAZY?

VAPOUR BOAT, }  
Saturday. }

Dear Duffy:

Under the exhausting state of existing events and the acerbity of stomach and disposition, I beg you will not put me in for a farce part on Tuesday. I should prefer Hamlet for the furst piece to Richard & shall cum provided accordingly. Richard has bin so hack'd & Hamlet is nooer. When u c Amanda giv my 'specks.

Evers  
ate  
set hurrah.

J. B. B.

In June, Forrest, "about to leave for a time his native country, is desirous of bidding farewell to his earliest friends, the Albanians," and plays another lucrative engagement. The only novelty produced was Dr. Bird's drama, "The Broker of Bogota," always a particular favorite with Forrest himself, who delighted to play it. He spoke of it with enthusiasm and with deep regret that it was so much too fine for his average audiences, that he was obliged to lay it aside for noisier plays, with not one tithe of its merits. Alger says: "To appreciate it as it deserved, was required an audience of psychologists critically interested in the study of human nature and curious as to its modes of individual manifestation." Another critic calls it "the poem of Forrest's heart."

The season closed July 10th, with a benefit for Mr. Wall, the blind Irish harper, at which Master Burke was the principal attraction.

The season of 1834-5 opened September 8th, with the stock company in "The Wife," Mr. Duffy following in several of his favorite characters.

September 24th, James W. Wallack appeared as *Hamlet*, following as *Don Felix* (in "The Wonder,") *Rolla*, etc. He had appeared here, for one night only, several years previous. This gentleman was born in London, August 24th, 1794. His father, William, and his mother, were both prominent actors at Astley's amphitheatre. It is said the burning of that establishment hastened the entrance of the subject of this sketch into this breathing world. At the age of four his name appeared on a play bill, and he may be said to have been brought up upon the stage, if not born there. He made his American *debut* September 7th, 1818, at the Park, as *Macbeth*. As a tragedian of the highest class, he was inferior to Cooper, Kean, Booth or Forrest. It was remarked of him that he was first in his line, but that his line was not the first. He retired from the stage in 1859, but in 1861 built the present Wallack's theatre on Broadway, corner of Thirteenth street. For years he was a sufferer from

gout and asthma, diseases of which he died December 25th, 1864, aged seventy. Lester Wallack, his son, was born in America in 1819.

October 16th, Joseph Proctor made his first appearance here, as *Damon*, and later is found among the stock. . This actor's name of late has been more frequently associated with the *role* of the *Jibbenainosay* than any other. He has been in England and still "stars it" with small success. He was at the Leland opera house in February, 1876. His wife was Hester Warren, daughter of the old comedian, and sister of the favorite Boston actor.

In November there was more opera, with Miss Charlotte Watson as the prima donna. "Rob Roy," "Der Freischutz," and "Guy Mannering" were played, and the lady also appeared as *Little Pickle*, and as the *Four Mowbrays*. It is painful to see that even at this early period the style of advertisement which has of late years become so common, was sometimes resorted to. *The Advertiser* says:

Miss Watson, the celebrated vocalist, whose adventurous flight from London to Dover has been the subject of so much remark, is about to appear on the Albany boards. She is a charming singer, very handsome, spirited and clever.

The cause of this "adventurous flight" was none other than Paganini. Miss Watson was a fair-haired, chubby, English blonde, not yet seventeen, when she was engaged by the great violinist to accompany him as a vocalist on his tour through Great Britain. After their travels had ended, he induced her by offers of marriage to elope from her native land and meet him at Boulogne; but her father, getting wind of the affair, followed, and intercepting her, persuaded or forced her unconditional return, and soon after brought her to America. Paganini invariably asserted the purity and honor of his intentions and even made an open offer for the hand of the lady, which, however, was unceremoniously declined by the stern-hearted parent. In

1837, Miss Watson married Mr. Thomas Bailey, of New York.

November 26th, J. Sheridan Knowles made his first bow to an Albany audience, as *William Tell*. He also played *Master Walter* in "The Hunchback," *St. Pierre* in "The Wife," etc. He was accompanied by his pupil, Miss Emma Wheatley, who supported him in several plays, and also appeared as *Juliet*.

Mr. Knowles, the well-known author of "*Virginus*," "*The Wife*," "*The Hunchback*," "*William Tell*," "*The Love Chase*," and other dramas, was born in Cork, Ireland, in 1784. His fame as a dramatist is fully merited, but as an actor he was not a success, either in this country or in England. In characters of his own creation, such as *Master Walter*, *Virginus*, etc., he developed some new and unexpected beauties, but his tongue betrayed the land of his birth, and he entirely lacked the power to make famous these children of his pen. As a writer of plays, however, he was unrivalled in his day and generation. He returned to England at the close of the season, abandoned the stage and came out as a Baptist minister. He died in England, November 30th, 1862, aged seventy-eight.

Miss Emma Wheatley was now only fourteen years old. Two years previous, her *Arthur* in "*King John*" attracted the admiring notice of Fanny Kemble, who aided and encouraged her, and in June of the year of which we write, she had played *Julia* in "*The Hunchback*" with great success. Mr. Knowles, on his arrival here, was so delighted with her, that he made her his pupil, and appeared with her as above stated. She married Mr. James Mason, and died July 16th, 1854. She was an ornament to the stage and to society.

In December, Miss Lydia Phillips played a star engagement, appearing in the same parts in which Fanny Kemble had won such triumphs. She was a favorite actress at Drury Lane, but although much admired, followed too closely in the wake of the divine Fanny, to achieve great success. January 1st, 1835, "*Faustus*," translated from Goethe, was produced by

the stock company, Duffy in the title *role*. On the 16th, for Mr. Duffy's benefit prior to his departure for the west (Buffalo), "The Exile, or The Desert of Siberia" was presented; also, "The Deep, Deep Sea," Duffy as the *Great American Sea Serpent*!

Mr. Duffy was now building his theatre in Buffalo, and offered a \$50 silver cup for a poetical address, not exceeding sixty lines, to be read at the opening.

In February, Augustus Addams appeared, an actor with as much natural ability as Forrest, but lacking the application to become as successful as his absent rival. He was born in Boston, and went upon the stage in that city, in 1828. He had a good figure, fine features for the stage and a piercing eye. He died in Cincinnati, March 19th, 1851. "Jack Cade" was written for Addams, by Judge Conrad.

In March, "The Last Days of Pompeii" was produced with magnificent scenery, and had an extended run. Mr. Oxley, J. W. S. Hows, Miss Virginia Monier and others previously mentioned, played star engagements. Mr. John H. Oxley was a native of Philadelphia, and a successful manager and star. Hows was a professor of elocution. A more lovely face or figure than that of Miss Monier never graced the stage. She married Capt. Wynne, of the British army, and in 1860 was living retired in Boulogne, France.

April 7th and 9th, Albanians were first treated to Italian opera by the company organized the previous autumn for the new and magnificent Italian opera house, corner of Leonard and Church streets, in New York. *Mose in Egitto* was sung the first night, and *L'Inganno Felice* and *Edwardo e Christina* the second night. The artists were Signorine Clementine and Rosina Fanti, Miss Julia Wheatley, Signori Ravaglia, Parto, Monterasi, Ferrero and Sapignolli.

On the 24th of April, the theatre caught fire during a performance. The flames originated in the hay loft of a livery stable occupied by Carter & Hazard, corner of Beaver and William streets. Six buildings were destroyed. The theatre was on fire for more than two



hours. The roof, balustrade and gutter on the north and east sides first caught, and from the height of the building it was with difficulty and delay that water could be thrown upon them. Through the window in the second and third tier of boxes on the north side, the fire made its way into the theatre and for a time it was thought that it would have to go. Hose was carried up into the second and third tiers and the gallery, and there the fire was kept in check. The performers had fled from the stage (Mr. Addams was on when the fire commenced) and the audience from the boxes. A large number of persons assisted in taking down the scenery and securing the properties. The damage to the building was not over a thousand dollars, but Duffy's loss, by the ruin of the scenery, was double that amount. Performances were resumed May 1st, and after two or three nights of Celeste and two or three more of J. Sheridan Knowles, with the rest of the time filled in with the stock company, the season closed June 5th, and Mr. Duffy's theatre in Buffalo being finished, he transferred his company by canal to the "Liverpool of the West," where they remained till the following September.

The Museum, as yet, had not been used for dramatic purposes to any great extent, but besides the regular collection, there was generally some specialty to be seen or heard in the lecture room, sometimes a dwarf, sometimes a strong man, sometimes a rope dancer and sometimes a comic singer. In June, 1835, the famous Siamese twins were to be seen; in July, the Industrious Fleas; in November, Joice Heth, 161 years of age, according to the advertisement, which announced, further, that "she was the slave of Augustine Washington (the father of General Washington), and was the first person to dress the father of his country. She was born in the Island of Madagascar, on the east of Africa, in the year 1674. She weighs forty-six pounds."

This somewhat notorious curiosity was under the management of Phineas T. Barnum, his first appear-

ance in Albany as a showman. In June previous, he had become the owner of this old negress, paying for her the sum of \$1,000. Really how old she was or where she came from, he has declared since, he never knew. She was totally blind, and her eyes were so deeply sunken in their sockets that they had disappeared altogether. Her left arm lay across her breast, with no power to move it. Her finger nails were four inches long, and on her left hand, always closed, extended above her wrist, while the nails on her large toes were nearly a quarter of an inch in thickness. She insisted that she raised "dear little Georgie," and bills of sale were exhibited to show that she was once owned by the Washington family. When she died, the following February, those who had seen her could hardly credit the statement of the doctors who made an autopsy, that she was but little over eighty. She was the first "humbug" with which the prince of humbugs ever had any thing to do. He was assisted, at this time, by Levi Lyman, a Penn Yan lawyer, who did the exhibiting.

The Siamese twins, Chang and Eng, however, were no humbug. They were at this time 24 years old, having been born in 1811. They were exhibited in Europe and the United States, and finally retired to a farm in North Carolina, where they died within a few hours of each other, January 17th, 1874. They were united by the xiphoid region of the sternum, and examination after death showed that any attempt to separate them would probably have resulted fatally. Each was married and had several children, none of whom were different from other people.

In September, Mr. Duffy and his company returned triumphantly from Buffalo, where since June they had played with great success in the new theatre. On their way home they played two weeks in Rochester. Duffy made money in Buffalo and was a great favorite there. It was the intention to open here September 21st, with Celeste, but she broke her engagement and Duffy brought suit against her, which was finally settled by

the lady's paying a good round sum to make good her delinquency.

Mr. Coney and his trained dogs, Hector and Bruin, were engaged in place of Celeste, and "The Cherokee Chief," "Forest of Bondy" and "The Planter and His Dogs," were played, in all of which the canine actors were the chief attractions.

We shall pass over the season without further remark, till we reach the grand complimentary benefit given Manager Duffy, on the 8th of December, when one of the most brilliant audiences ever seen in an Albany theatre, were assembled. It is interesting to see how such an affair was "worked up," and in order to show who were regarded as the supporters of the drama, at this time, we give the preliminary details and first, the following notice was published :

A meeting will be held at the American Hotel, on Tuesday evening, November 24th, at 7 o'clock, to take into consideration the practicability of giving a complimentary benefit to William Duffy, the manager of the Albany theatre.

Erastus Corning,	J. Thomas,
E. Livingston,	C. Wendell,
A. Blanchard,	R. G. Cruttenden,
J. B. Van Schaick,	C. Egberts,
A. James,	J. G. Mather,
G. W. Ryckman,	John Davis,
E. Wilson,	Salem Dutcher, Jr.,
P. V. Shankland,	James Gough,
G. Brinckerhoff,	Thomas Lee,
Robert Martin,	S. D. W. Bloodgood,
Barent B. Staats,	C. F. Pruyn,
C. Bryan,	A. D. Lansing,
P. K. Cole,	James McKown,
Erastus Miller,	Isaiah Townsend,
H. Moore,	A. French,
William Thorne,	Parker Sargent,
H. Bleecker,	S. S. Benedict,
J. K. Paige,	P. Relyea, Jr.,
J. T. B. Van Vechten,	A. B. Shaw,
M. H. Webster,	John P. Cassidy,

Peter S. Henry,	P. S. Van Ingen,
J. V. L. Pruyn,	D. B. Gaffney,
William Seymour,	C. A. Johnson,
J. V. R. Ableman,	John Van Buren,
Henry Chapman,	James White,
T. Weed,	William Gillespie,
J. M. French,	A. S. Townsend,
James T. Hildreth.	

The proceedings of the meeting were made public in the following report :

At a meeting held pursuant to a call published in the daily papers of this city, at the American Hotel, on Tuesday evening, November 24th, his Honor, the Mayor, was called to the chair and George Brinckerhoff appointed secretary.

E. Livingston, Esq., briefly addressed the meeting, urging the propriety of the proposed measure; whereupon,

On motion of Alderman Seymour, it was resolved that a committee of five from each ward be appointed to take the matter into further consideration; and should they deem it expedient to give the proposed benefit, that they be clothed with full power to designate the time, prescribe the manner, and make the necessary arrangements for that purpose. (Subsequently, on motion of H. Moore, Esq., an additional member was placed on the committee from the First ward.)

The following gentlemen were appointed said committee :

First ward — James McKown, Isaiah Townsend, Jared L. Rathbone, John E. Lovett, John Thomas, N. M. Hazard.

Second ward — Wm. Seymour, S. S. Benedict, John Van Buren, Anthony Blanchard, Thomas Lee.

Third ward — Edward Livingston, J. B. Van Schaick, Gerrit W. Ryckman, Robert Martin, Thomas W. Harman.

Fourth ward — James G. Mather, Geo. Guardenier, James Mahar, Philo K. Cole, Benjamin Raymond.

Fifth ward — J. T. B. Van Vechten, Wm. Gillespie, Harman V. Hart, Henry Chapman, James White.

On motion, the chairman and secretary were added to the committee.

Ordered, That the committee meet at the American Hotel, Wednesday evening, at six o'clock.

The meeting was then adjourned.

ERASTUS CORNING, Chairman.

GEO. BRINCKERHOFF, Secretary.

Of course, the committee resolved that the proposed benefit should be given and given it was with *eclat*. A floor was laid over the pit and sofas placed thereon. The price of tickets was raised to \$3. The governor, the mayor and most of the state and municipal officers were present. Mr. Duffy was received with the greatest enthusiasm. The following was the bill:

#### THE LOAN OF A LOVER.

Peter Spyke ..... Mr. Hamilton  
Swyze ..... Mr. Greene  
Gertrude ..... Mrs. Richardson

Overture by the Orchestra.

#### FOURTH ACT OF MERCHANT OF VENICE.

Shylock ..... Mr. J. R. Scott  
Gratiano ..... Mr. Duffy  
Portia ..... Mrs. Greene  
Nerissa ..... Mrs. Dunham

Music by Albany National Band.

#### FAMILY JARS.

Delph ..... Mr. Barnes  
Recitation of Anthony's oration over the dead body of  
Julius Cæsar, by Mr. Oxley.

#### CRITIC.

Puff ..... Mr. Duffy

The following address, written by Mr. Hugh Moore, of Albany, was spoken by Mrs. Greene, and called out (particularly the allusion to Forrest and Duffy) a warm response from the audience:

Friends of the drama, Friends to every part  
Of human action that improves the heart—  
Friends to the free-born sentiment that blends  
Alike the names of rich and poor as friends— .

While your good wishes form a wreath of smiles,  
To cheer us onward in our path of toils,  
Free be the offering that our feelings lend  
The Drama's patron and the Actor's friend.

Friends of the Drama in the ancient time,  
When Fancy's flower bedecked the wings of rhyme,  
When Shakspeare flourished, and when Genius hurled  
The shafts that pierced the follies of the world—  
Then woke the Drama from its night of gloom—  
A morning sun beamed o'er a mouldy tomb.  
Oh, may the beam thus snatched from early night  
A beacon serve from Superstition's night!

From thoughts thus sacred to the "march of mind,"  
We homeward turn, and leave an age behind  
Where erst arose the humble roof, and where  
The words of genius wasted on the air,  
Now stands the temple of the Drama's cause—  
Where tyrants tremble, and where bigots pause,  
Here, nursed in friendship, Forrest gained a name  
High in the niche of histrionic fame,  
And all that cheered him, in his lone career,  
'Twas *thine* to give—*his* nature to revere.  
Thus be thy aim—and long may Duffy prove  
That sterling talent merits public love.

Friends of the Drama, in a scene like this,  
Where patrons smile, *all* language proves amiss,  
Save the kind tones that gratitude imparts—  
The words of friendship gushing from our hearts.  
To female beauty, as the brightest gem  
That throws its light over woman's diadem—  
We proffer virtue—as the choicest part  
Of *modern drama* in the human heart.  
We proffer friendship as a kind behest,  
To warm the feelings of the human breast.  
We proffer love—nay, ladies, do not start,  
'Tis but the offering of a grateful heart,  
Too full to give the sentiment its due,  
When all its magic beams, at once, from you.

Thus did the city of his birth delight to honor its favorite actor, little thinking that in a few weeks more it would be called to lament his untimely death. Yet so it was. On the 9th of February, 1836, a performance was given for the benefit of the poor. On the 10th, the season closed. As Duffy came off the stage, he said to some one behind the scenes, "I am through now; I am going to take a good long rest." His rest was indeed a long one; he never acted more.

It appears that John Hamilton, a comedian of the company, and a favorite actor, but a dissipated man, had got into trouble with the manager. Some time previous, Hamilton and Leslie, the scene-painter, had hired a horse from Harris, driven it to Troy, and, through some accident, the horse was killed. Harris held the two men responsible, and Hamilton, having nothing, Mr. Duffy assumed his share of the payment, some seventy dollars. This was by no means the first kindness Duffy had shown the misguided man, but in his cups he forgot it all, and abused his benefactor to his face and behind his back, until it became unbearable. On the night in question, Hamilton had acted so outrageously behind the scenes that Duffy called for an officer, and, as he supposed, had Hamilton locked up in jail. He was not deprived of his liberty, however, and some time later, Duffy, in going to his bedroom in the theatre, passed through Washington hall, adjoining that building on the south, and there encountered Hamilton. An altercation was followed by a struggle, and poor Duffy was stabbed in the abdomen. Two citizens who interfered, also received slight wounds from the infuriated actor, who was arrested and subsequently committed in default of \$2,000 bail. Duffy was taken to his room and afterwards home to the building northeast corner of James street and Maiden lane, where, after lingering till March 12th, he expired.

Hamilton was arrested, indicted for murder, and tried April 29th and 30th in the Oyer and Terminer, before James Vanderpool, circuit judge. The prosecution failed to show that the deed was premeditated, and the prisoner was acquitted. It was afterwards alleged that the principal witness was bribed to leave town and could not be found. But, though Hamilton escaped the punishment of the law, retribution was none the less certain. He was overwhelmed with remorse, declaring, while in jail, that he had killed the best friend he ever had. It is said he was, afterwards, subject to fits of insanity, in which he was

haunted by the imagined form of his victim, and that his terror was such as to horrify all beholders. He is generally supposed to have died in one of his raving fits, in an obscure village in Tennessee.

In noticing Mr. Duffy's death, *The Argus* says, editorially :

In his protracted suffering, during which his fortitude has been no less remarkable than his strength of constitution, he has received the unremitting attention of Drs. J. McNaughton and B. P. Staats; but, although faint hopes were at one time entertained of his recovery, it has now been found, that from the nature of the injury, no human skill could have preserved his life.

The death of Mr. Duffy will be regarded as a public loss. In his capacity as a manager, he displayed an activity and enterprise which gave a high character to the Albany theatre. His perseverance under discouragements, sufficient to overcome most men, and judicious husbanding of the means which favorable seasons gave him, enabled him to manage successfully, and with profit to himself and the public, an establishment in which, we believe, every one of his predecessors failed. As an actor, he was entitled to a high rank, though his business engagements necessarily prevented the closet preparation which has been pronounced indispensable to histrionic excellence. Many of his efforts, notwithstanding, evinced a vigorous and a polished genius, and in some characters in the highest walks of the drama, he was acknowledged to be unsurpassed. As a citizen, he was public-spirited, liberal and upright. As a man, high-minded, social and benevolent. Few, indeed, are there among his acquaintances, who will not deplore the event which has cut off from their society, in the vigor of manhood, and under circumstances so afflicting, one whose qualities of head and heart were so well calculated to endear him to all.

Mr. Duffy was a native of this city, and is mourned by numbers bound to him by the ties of kindred, as well as by his youthful associates and the friends of his mature years. Although young, his professional reputation stood high in other cities, and he was, for a number of years, a manager, jointly with Mr. W. Forrest (who



died two years since), of a theatre in Philadelphia. He had been an early companion of Edwin Forrest, whose friendship he always retained and reciprocated. Here, however, where his professional career began and ended, and where he had come to be a universal favorite, his loss will be most deeply felt.

In "The Theatrical Rambles of Mr. and Mrs. John Greene," edited by Mr. Charles Durang, for the New York *Clipper*, the particulars of the tragedy are fully given. The company, immediately after the night of the quarrel, proceeded to Troy, and played on the commonwealth plan, with Greene at their head. The account continues: "While they were playing one night, to a full house, the play of 'Pizarro,' Charles Webb as *Rolla*, about the third act, the company received the news of Mr. Duffy's death. The intelligence was received with a shock to their feelings, as they were impressed with the belief that their manager's recovery was quite certain. They felt it the more as they honored and loved the man for his friendly and parental care of their interests and welfare. He had some hauteur about him at times, but his heart was benevolent. Mr. Greene announced the melancholy event to the audience, with oppressed feelings, at the end of the act, saying, in a faltering voice, that 'the memory of their manager was dear to them, by all revered, and when only assured but yesterday, by his medical attendants, of his safety, the sudden news of his death overwhelmed his brother performers with regret and sorrow. To alleviate our oppressed feelings, and out of respect to his memory, the company, through me, desire to close the performance of the evening with the act just finished. The audience can have their money restored at the box office.' The audience, a motley gathering of hard-working mechanics, quickly withdrew from the house, not one demanding the price of his ticket. The entire troupe started at once to attend the funeral, which was large and imposing."

After Hamilton was acquitted, he showed Greene a large lump of opium which he had concealed in the

lining of his coat, and which he said he would sooner have swallowed than have endured a term at state prison.

## CHAPTER XVI.

1836-1839.

*Last Years of the Old Pearl Street Theatre.*

AFTER the death of Duffy, Messrs. Dinneford & Blake assumed the management of the theatre, opening May 4th, 1836, with "The School for Scandal." The company, said to have been the strongest since the days of Gilfert, included Thomas Placide, W. R. Blake, John Mills Brown, Messrs. Davis, Foote, Thayer, Isherwood, McConacky, Gibson, Percival, Flynn, Miller, Winchell, Miss Emma Wheatley, Miss A. Fisher, Mrs. Stickney, Mrs. DeGrouch, Miss Anderson and Miss Powell. Henry Placide played a star engagement and afterwards several very showy pieces were brought out. One of them, "The Jewess," had a run of ten or twelve nights, and J. R. Scott, Celeste and other stars appeared, the season closing July 16th. Scott was a native of Philadelphia, born October 17th, 1808, and died in the same city, March 2d, 1856. He was at one time a very promising tragedian.

Of Blake, we have spoken, when he was a member of Gilfert's company. It was in Albany, at the old Thespian hotel, he made his first appearance in the United States, in 1823, being then announced as "from England." He had, however, never been further from his birthplace, Nova Scotia, than the West Indies. He was now a very handsome man, but a notorious rake. During his management here, he made money, but was extravagant and left town much in debt. His partner, William Dinneford, was an Englishman who had had some experience as manager of the little

Franklin theatre, in New York, and was managing it at this time. The company above mentioned was recruited from that establishment. Dinneford died December 8th, 1871.

The fall season opened September 5th, under the same management, with "The Golden Farmer" and "Catching an Heiress." Among the additions to the company were Mr. Field, Mrs. Dunham, afterwards Mrs. Innes, and Mrs. Blake. J. R. Scott came again, and was supported by Ingersoll, who played second, and by Miss Verity. Mr. and Mrs. Harrison also played here at this time. He was a promising comedian, afterwards killed by drink. She was a sprightly little lady, well adapted to juvenile parts. John Sefton also starred here with success. His great hit was as *Jemmy Twitcher* in "The Golden Farmer."

On the 10th of October, Booth began an engagement, and on the 11th, in playing *Macbeth*, was supported by Charlotte Cushman, as *Lady Macbeth*, the first appearance on the Albany boards of the lady, who was, afterwards, the most celebrated actress America has yet produced. But she was by no means celebrated at this time, and only too glad to secure a place in the stock company of the little Pearl street theatre. In order to explain how she happened to do so, we must go back a little ways in her history: By the bankruptcy of her father, she was obliged, at the age of thirteen, to leave school and prepare, in some way, to help support the family. Her remarkably fine contralto voice indicated that the branch for her to pursue was music, and to this, she gave assiduous attention. She was studying in Boston, her native city, when the Woods appeared there in opera, and through the influence of Mrs. Wood, she became an articulated pupil of James G. Maeder, who had come out with the Woods from Europe, and was their musical director. Under his instruction, Miss Cushman, in April, 1855, made her *debut* in the Tremont theatre, as the *Countess Almaviva*, in the opera of "The Marriage of Figaro," Mrs. Maeder (Clara Fisher) as *Susanna*. The *debut* was a

success, and Miss Cushman went with the Maeders to New Orleans, but there, for some cause, her voice suddenly failed her. Mr. Maeder has been blamed for this, as it has been said that he endeavored to force her voice up to the soprano register. Mrs. Maeder said, recently, that the real cause of Miss Cushman's change of intent was, that she found the work of practicing too arduous, and besides, was badly "stage struck." Mr. Caldwell, manager of the New Orleans theatre, advised her to give up singing for acting, and, glad to have her own wish seconded, she embraced the opportunity to play *Lady Macbeth*, to Mr. Barton's *Macbeth*, and was again successful. She was now nineteen years old, having been born July 23d, 1816. At the close of the season, she came north, and partly through Mr. Barton's recommendation, secured a leading position for three years, under Mr. Hamblin's management, to play first at the Bowery and then elsewhere. She had no wardrobe, and no money to get it. Mr. Hamblin became responsible for the debt incurred in purchasing one, and was to pay himself five dollars a week out of her salary. She had acted but a few nights, when the Bowery theatre, as it had an unfortunate habit of doing every few months, burned to the ground, and Miss Cushman's wardrobe, left there, because she felt it was not hers till paid for, was consumed; her debt upon it undischarged, and her three years' contract ended in smoke. To add to her embarrassment, a few weeks previous, deeming herself independent, she had induced her mother to give up keeping boarders in Boston, and come on to New York, with one or two children. Having, therefore, more than herself to provide for, Miss Cushman applied to Mr. Dinneford, of the Franklin theatre, for an engagement at Albany, where she could get practice, and, at the same time, be near enough to New York to take advantage of any opening that might be offered. He gave her an engagement of five weeks, and she came up at once, accompanied by her mother and youngest brother, and made her first appearance

as we have stated. She was, at this time, to quote her own words, "tall, thin and lanky," but with a figure that attracted attention, on the stage or on the street. She, her mother and sister Susan, boarded at the Rising Sun tavern, corner of Beaver and Pearl streets, for a time, and also at the Republican hotel, corner of Hudson and Liberty streets. The young actress soon became quite a prominent member of Albany society. Stone, in his "Reminiscences," speaks in particular of her appearance at the Firemen's ball, given at the theatre (March 14th, 1837), where, "in all the freshness and bloom of youth, magnificently attired, her head adorned with an immense and beautiful Bird of Paradise, as she threaded the mazes of the dance, or moved gracefully in the promenade, her stately form towering above her companions, she was the observed of all observers, the bright, particular star of the evening." She, herself, refers to this, her first long engagement, with evident pleasure. She writes:

"I became a great favorite. At the hotel where we lived there also boarded a number of the members of the state legislature. I became acquainted with many of them, who were very kind to me. It became known that Governor Marcy was a cousin of my mother. He was a man held in high estimation, and this fact may have bettered my position socially, though he was then senator at Washington. It had been jokingly remarked often that more of the members of both houses could be found at my benefit than at the Capitol."

Yet in spite of this gaiety, Charlotte Cushman had, to use her own words again, already experienced "the first spring storm and hurricane of young disappointment." Why she never married was a secret never made public. The only allusion on record made by herself to the subject, is in a letter referring to just this period in her life spent in Albany. She writes:

"There was a time in my life of girlhood, when I thought I had been called upon to bear the very hardest thing that can come to a woman. A very short time

served to show me, in the harder battle of life which was before me, that this had been but a spring storm, which was simply to help me to a clearer, better, richer and more productive summer. If I had been spared this early trial, I should never have been so earnest and faithful in my art; I should still have been casting about for the 'counterpart' and not given my entire self to my work, wherein and alone I have reached any excellence I have ever attained, and through which alone I have received my reward. God helped me in my art isolation, and rewarded me for recognizing Him and helping myself. This passed on; and this happened at a period in my life when most women (or children, rather) are looking to but one end in life,—an end, no doubt, wisest and best for the largest number, but which would not have been wisest and best for *my* work, and so for God's work. \* \* \* \* \*

"Then I lost my younger brother, upon whom I had begun to build most hopefully, as I had reason. He was by far the cleverest of my mother's children. He had been born into greater poverty than the others; he received his young impressions through a different atmosphere; he was keener, more artistic, more impulsive, more generous, more full of genius. I lost him by a cruel accident, and again the world seemed to liquify beneath my feet, and the waters went over my soul. It became necessary that I should suffer bodily to cure my heart-bleed. I placed myself professionally where I found and knew all the mortifications in my profession, which seemed for the time to strew ashes over the loss of my child-brother (for he *was* my child and loved me best in all the world), thus conquering my art, which, God knows, has never failed me—never failed to bring me rich reward—never failed to bring me comfort. I conquered my grief and myself. Labor saved me then, and always, and so I proved the eternal goodness of God."

This brother of whom she speaks, was eleven years old. She had placed him at school in Albany, and given him a horse to ride. While absent with his teacher in Vermont, on a vacation, the horse threw his young rider and trampled out his brains. The jacket

which the poor boy wore at the time was always preserved, and went with her from place to place, in all her wanderings.

In a previous chapter, it has been shown that it was in Albany, that the genius of Edwin Forrest, America's greatest actor, was first appreciated and encouraged; that here, on the boards of the old Pearl street theatre, he took the first steps in that career, which led to fame and fortune. It is a coincidence quite too remarkable to pass over unnoticed, that this same theatre was also the school in which Charlotte Cushman first began the training, and developed the abilities that made her the greatest actress the country has produced. True, her dramatic *debut* was made in New Orleans, and she played a week or so in New York, but that was all. She then came to Albany, played *Lady Macbeth*, as we have stated, and began the arduous "practice" which she so much desired.

On the 31st of October, she took a benefit, appearing as *Count Belino*, in the opera of "The Devil's Bridge," and also recited an original poetic address to the firemen, written by herself and inspired, no doubt, by her own recent losses. In November, Dinneford withdrew from the management, but Miss Cushman continued with the company during the winter. Among the characters which she played, were the following: *Helen McGregor*, in "Rob Roy" (for Jo. Cowell's benefit); *Alicia*, in "Jane Shore"; *Henry*, in "Speed the Plough"; *Floranthé*, in "The Mountaineers"; *Mrs. Haller*, in "The Stranger"; *Mrs. Lionel Lynx*, in "Married Life"; *Joan*, in "Joan of Arc"; *Margaret*, in "Margaret of Burgundy"; *Jack Horner*, in "Greville Cross, or the Druids' Stone"; *Louise*, in "Norman Leslie"; *Emilia*, in "Othello"; *Alvedson*, in "The Two Galley Slaves"; *George Fairman*, in "The Liberty Tree, or Boston Boys in 1773" (for her own benefit, when she also recited an eulogy on Edwin Forrest\*);

---

\* We have some curiosity about this eulogy, but are unable to gratify it. Probably it was original with Miss Cushman, and, undoubtedly, highly complimentary to its subject. In after life her opinions changed somewhat. She used to declare that Forrest was "a butcher," and as for Forrest, he insisted that Charlotte Cushman was not a woman even, let alone being womanly.



*Lucy Clifton*, in "The Fiend of Eddystone"; *Henry Germain*, in "The Hut of the Red Mountain"; *Portia*, in "The Merchant of Venice"; *Julia*, in "The Hunchback"; *Tullis*, in "Brutus"; *Jorilda*, in "Timour the Tartar"; *Belvidera*, in "Venice Preserved"; *Roxana*, in "Alexander the Great"; and *Romeo*, in "Romeo and Juliet."

With the exception of *Lady Macbeth*, *Helen McGregor*, *Alicia* and *Mrs. Haller*, these were probably "first times" for Miss Cushman. On the occasion of Master Burke's benefit, December 14th, she also appeared as the *Young Genius of Liberty*, and recited a patriotic address.

At her farewell benefit, April 1st, 1837, she played *Romeo*. *The Advertiser* says: "It was received with enthusiastic applause. At the close of the farewell song, a very beautiful wreath was thrown upon the stage, which was placed on the head of the fair beneficiary by Mr. Nickinson, who led her on the stage. Miss Cushman is about leaving us, but we hope only for a short time, as we feel she has no warmer or dearer friends than the Albanians."

In June, she came again and played a few nights and then went starring to Buffalo and Detroit. In September, she began a three years' engagement at the Park theatre. It is not our intention to follow this lady through her professional career. Her "Letters and Memories," edited by Miss Stebbins, are published, and available to all. It is well, however, to note briefly the principal points in her life. After leaving the Park, she went to Philadelphia and assumed the management of the Walnut street theatre. When Macready visited America in 1844, she engaged to support him in his tour through this country, and afterwards went to England, where, after many discouragements, she obtained a London engagement, which proved a triumphant success. She played also with Forrest, and for the first time the British public were made aware that actors were one of the American products. So successful was Miss Cushman in England, that her

family moved over there. Her sister Susan appeared as *Juliet* to her *Romeo*, for thirty-two nights, at the Princess's theatre. (Susan subsequently married Professor Muspratt, retired, and died in 1859.) Charlotte returned to this country in 1849, bringing with her Mr. C. W. Couldock as her support. She crossed the ocean sixteen times; she "retired" from the stage almost as many times. She spent many years in Rome. During the war, she gave five performances, which netted over \$8,000, for the benefit of the Sanitary commission. In 1871 she began her dramatic readings, which were highly successful. Her final farewells to the stage were undertaken in the autumn of 1875, and the great ovation at Booth's theatre, with the ode by Stoddard and the presentation of the laurel by William Cullen Bryant, was one of the most brilliant events in stage history. Her last appearance in Albany was in readings at Tweddle hall, February 5th, 1875. She died at the Parker house, in Boston, February 18th, 1876, aged sixty.

As a grand actress, Charlotte Cushman stands alone and unapproached among the natives of American soil. In her younger days, she may have been versatile, as indeed the list of characters given above would seem to indicate, but she was ever best in tragedy or lurid melodrama. Her first great hit in New York was as *Nancy Sykes*. She could assume male characters with less incongruity than almost any other woman. Her *Romeo* was a grand success. The *London Times* said: "It is far superior to any *Romeo* we have ever had." She was the only woman who assumed the role of *Cardinal Wolsey*. *Meg Merrilies* was the character with which she was most closely identified, but *Queen Katharine* was undoubtedly her greatest personation. William Winter, with his usual just discrimination, says:

"She was not a great actress merely, but she was a great woman. She did not possess the dramatic faculty apart from other faculties, and conquer by that alone; but having that faculty in almost unlimited fullness, she poured

forth, through its channel, such resources of character, intellect, moral strength, soul, and personal magnetism, as marked her for a genius of the first order, while they made her an irresistible force in art. When she came upon the stage, she filled it with the brilliant vitality of her presence. Every movement that she made was winningly characteristic. Her least gesture was eloquence. Her voice, which was soft or silvery, or deep or mellow, according as emotion affected it, used now and then to tremble, and partly to break with tones that were pathetic beyond description. These were denotements of the fiery soul that smouldered beneath her grave exterior and gave iridescence to every form of art that she embodied."

With all her genius, she possessed enough Yankee thrift to accumulate her earnings, and died worth \$600,000. She was buried at Mount Auburn.

William R. Blake became sole manager of the theatre November 28th, 1836, and had a new proscenium erected and a new drop curtain painted. His company consisted of Messrs. Lyne, Russell, Nickinson, Gibson, Madison, Germon, Roberts, Lansing, Sharitt, Stearns, Duff, Brown, Warner, J. Mills Brown and R. Farrell; Mrs. Blake, Miss C. Cushman, Miss Virginia Monier, Mrs. Dunham, Mrs. Monier and a *corps de ballet*.

For Mrs. Dunham's benefit, January 25th, 1837, *Othello* was played by a "Young Roscius, fourteen years of age," Mrs. Dunham as *Desdemona*, and Charlotte Cushman as *Emilia*. The Young Roscius was Frank Briare, at that time quite a local dramatic prodigy. His wig fell off in one of the most thrilling scenes, but on the whole, the performance was successful.

The next night, T. B. Russell, a vocalist, took a farewell benefit. One of the papers said: "He is about leaving the Albany theatre, because he will not submit to the terms of the manager, to be cut down to two-thirds of his salary, and at a time, too, when every thing is in the advance, and consent to play for ten dollars per week in an arduous profession, which

requires years of labor and study, to arrive even at mediocrity."

February 20th, Charles H. Eaton began an engagement, which was extended several weeks, on account of the favor with which this tragedian was received. It was his first visit to Albany. He appeared as *Richard*, *The Stranger*, *Shylock*, *Master Walter*, *Sir Edward Mortimer*, *Brutus*, *Sir Giles*, *Jaffier*, *Damon*, *Hamlet*, etc. Charles H. Eaton was born in Boston, June 10th, 1813, and manifesting early proclivities for the stage, studied arduously and, at the age of twenty, made his *debut* at the Warren street theatre, in Boston, as *The Stranger*, for the benefit of Reuben Meer (long a stock actor in Duffy's company). The debutant won a triumphant success. The Boston critics were enraptured with him. When the Kembles came, a petition, numerously signed by distinguished citizens, was presented to the management, asking that young Eaton be permitted to play with these renowned artists. The request was granted, and young Eaton's *Master Walter* to Fanny Kemble's *Julia*, was another marked success. He was a handsome man, with classical features, five feet six and a half inches in height, of full chest, graceful carriage and well developed muscles. His starring tours were universally profitable to star and manager, and young Eaton promised fair to become a worthy companion of Forrest and Addams. But his career was cut short. While playing an engagement at Pittsburgh, in 1842, he was seized with vertigo in going to his chamber, and fell down the well stairway, a distance of forty feet, to the marble flags below. His skull was fractured, and one arm was broken. He lingered several days and then died, at the early age of thirty: He was an original actor; his performances all bore an intellectual impress, and as a reader of Shakspeare, he was unsurpassed.

The season closed April 18th, and another began May 1st, under the same management. Among the additions to the company, were a Mr. Enkins and the still beautiful Mrs. George H. Barrett. Mr. J. R.

Scott was the star. On the 9th of May, Danforth Marble began an engagement in "Sam Patch," a play written for him by E. H. Thompson. Five years before, Marble, a native of Danbury, Connecticut, had paid a New York manager twenty dollars, for the privilege of appearing as *Robin Roughhead*. He afterwards became a favorite Yankee comedian, of the Hill type, and in the south and west was one of the most attractive stars that traveled there. He was also well received at the Strand theatre, in London. He married a sister of William Warren, the well-known Boston comedian, and after accumulating about \$25,000, died in Louisville, of cholera, aged thirty-nine, and is buried in Buffalo. His funeral sermon was preached by Rev. C. B. Parsons, whom we have mentioned before as a very bad actor, who sometimes played tragedy.

Parsons was converted at Louisville, by a celebrated evangelist, named John N. Maffit. The actor was playing an engagement at the Louisville theatre, and if we may believe the report of the affair, the building was crowded to excess, to witness his performance of *Othello*. (If Parsons drew crowded houses, Louisvillains could not have been very particular about their tragedy.) The manager announced that there could be no performance that evening, owing to the surprising conversion of the principal actor, who declined to act any longer, although billed and bound to do so. This statement was received with indignation, and several young people ran into Maffit's meeting, calling loudly for "Othello!" "Othello!" The preacher stopped his sermon and the actor, who was present, walked into the broad aisle and in the most emphatic manner possible, exclaimed:

"Othello's occupation 's gone."

He then began his first exhortation, saying that a change had come over the spirit of his dream; that he had fretted his brief hour upon the stage of Thespis, and, henceforth, would frequent only the house of prayer and the temple of Zion; that he had left the

sock and buskin for the sword and hemlet of righteousness, and that instead of fighting Shakspeare's mimic battles any longer, he should, hereafter, fight only under the banner of the Cross, and closed by exhorting his old friends to remain with him, and leave the play-house to become the abode of bats. The uncharitable did not hesitate to say that he only did this to make money, but this could hardly have been so. He was said to have been worth then, some \$70,000 or \$80,000, and he only aspired to be a local preacher, to which office no salary is attached. He was duly admitted to the Methodist church, became a class-leader, and was licensed to preach. He was in great demand for a time, but he preached no better than he acted, and afterwards resumed his old profession, changing from one to the other occasionally, but finally dying a preacher in December, 1871.

To return to Albany; Marble was followed by Hill, now just from Europe, and famous in his line, and by Mr. and Mrs. Hield, tragic stars of small magnitude. Miss Cushman played the brief star engagement to which we have referred, and Augusta, the dancer, appeared. July 23d, the season, which had proved "unprofitable to all concerned," was closed, but the theatre was run three nights longer, for the exclusive benefit of the actors, whom the ducal Blake had not paid.

August 14th, the Albany National Circus, situated on Kane's walk, South Pearl street, opposite W. I. Winne's store, was opened.

September 27th, Blake began another season with a company, which included Messrs. Madden, Manly, Jefferson, Curfew, Rogers, Mr. and Mrs. John Greene, Mr. and Mrs. Harrison, Miss Anderson and Master Burke. The "Master Burke" was not the infant prodigy Joseph Burke, to whom we have referred, but Master Charles Burke, the son of Mr. and Mrs. Thomas Burke, born in Philadelphia, March 27th, 1822, and consequently fifteen years old. His father dying in 1825, his mother married Joseph Jefferson, the future

father of the present renowned comedian of that name. He and Burke were, therefore, half-brothers. The latter had appeared on the stage at a tender age and grew up into one of the most promising comedians the country ever knew. He died of consumption, in New York, November 10th, 1854, aged thirty-two. He played *Rip Van Winkle* long before his brother did, and in fact wrote the drama which Jefferson now plays, although Boucicault and Jefferson, together, have changed it considerably. Jefferson said of his brother, recently: "Charles Burke was to acting what Mendelssohn was to music. He did not have to work for his effects, as I do; he was not analytical, as I am. Whatever he did came to him naturally, as grass grows or water runs; it was not talent that informed his art, but genius."

The Jefferson mentioned as one of the company, was the father of the present comedian, and combined the profession of scenic artist with that of actor. He was never accounted more than a fair actor, and in life was not successful. Little Joseph was with him at this time, and on the 11th of December, 1837, made what we suppose to be his first appearance on the Albany boards. He was born in Philadelphia, February 20th, 1829, and was consequently less than eight years old. It was in the play called "Gulliver in Lilliput," and his companions on this occasion were Mr. Porter, the celebrated Kentucky giant, seven feet six inches high; Major J. L. M. Stevens, the far-famed American dwarf, three feet four inches high, and pretty little Mary Gannon, then only ten years old, and afterwards the favorite comedienne at Wallack's. Master Jefferson played the fop, and we take pleasure in appending what is most probably the first of many thousand newspaper notices that he has received. It is from the *Albany Microscope*, of December 23d, 1837:

"In our last week's theatrical notice, by some obliquity of memory, we neglected to make mention of Master Joe Jefferson as the fop in "Gulliver in Lilliput," which

we now do by saying he played the exquisite most exquisitely."

It was not absolutely his first appearance, as in Ireland's Records of the New York Stage it is noted that August 30th, 1837, he appeared in "a celebrated combat" with Master Titus, for the benefit of the latter, at the National theatre, it being Jefferson's first appearance out of the juvenile supernumerary ranks. Six years after, he recited part of an ode at the St. Louis theatre, when he was billed "first appearance on any stage," but his earlier appearance in Albany is indisputable.

On the 16th of October, Miss Josephine Clifton made her first appearance as *Bianca*, and also played *Mrs. Haller*, *Clari*, *Juliet*, *Lady Free love*, and *Jane Shore*. She was born in New York about 1813, and made her professional *debut* September 21st, 1831, at the Bowery. Having been carefully drilled, and possessed of great beauty of face and person, she was highly successful. In 1835, she appeared at Drury Lane. In 1837, N. P. Willis wrote for her the tragedy "*Bianca Visconti*," which was produced at the Park theatre. As she grew older, she increased in size till she became so lymphatic as almost to preclude study. She married Mr. Robert Place, manager of a New Orleans theatre, in July, 1846, and suddenly died in that city, November 22d, the following year. She seemed likely, at one time, to rival Charlotte Cushman. She was the sister of Laura Missouri, and both were children of a mother whom it is better not to mention.

Mr. Blake's management lasted only till some time in October, when Thomas Fuller assumed the reins. On the 20th of November, the elder (John) Vandenhoff appeared for the first time in Albany, playing *Othello*, and subsequently *Virginius*, *Macbeth* and *Hamlet*. Mr. Vandenhoff was born in England, in 1790, and educated for the priesthood, but preferred the stage and adopted it. He ranked very high, and by many was considered next to Macready. He visited this



country twice, and retired from the stage October 29th, 1858. He died in October, 1861. His son, George Vandenhoff, became a resident of this country, and still acts occasionally.

The next attraction was the scenic play of "The Bronze Horse," brought out with much magnificence. This was followed by "A Vision of the Dead." Then came Burke, no longer Master, but Young Burke. With increase in years, his power to attract rapidly fell away, and he wisely betook himself to music, in which he became, and still is, proficient.

There was a benefit January 15th, 1838, for the Canadian patriots, at which Burke assisted, and the season closed January 20th, with a benefit for the "Republican Widow," Mrs. Ann W. Johnson, who kept the Republican hotel. The benefit was appealed for on the ground that she was the widow of a brave officer in the United States army, during the last war, and left with a large family to support. In reality, however, her best claims rested upon the fact that many of her boarders, who were members of the theatrical profession, were unable to pay her in the regular way. The theatre was then closed till the 17th of March, the company going on a tour into the western part of the state, visiting Syracuse, Utica, Auburn, Waterloo and Rochester.

During the recess, an amateur dramatic festival was given, February 12th, at the theatre, when "The Wrecker's Daughter," by J. Sheridan Knowles, and "A Dead Shot" were produced with great success. Frank Briare, who had previously played *Othello*, now played the part of *Marian*, giving capital imitations of Mrs. Greene and Josephine Clifton. The part of *Robert, the Wrecker* was played by James Canoll, and that of *Black Harris* by Stephen B. Hutchins.

On the 17th, the theatre reopened under the management of Fuller, with Logan (Olive's father) as stage manager. Eaton was the first star, and about this time Harry Eytinge, then in his seventeenth year, made his first appearance in a regular theatre here. On the 2d

of April, Edwin Forrest came again, and was supported by Eaton, Mrs. Harrison and Mrs. Greene—a strong combination. The rush was tremendous—Forrest had just returned from Europe and was in the height of his glory. He played for twenty nights, and his share of receipts amounted to \$2,100. This closed the season, although the theatre was open under temporary management two or three nights in July.

Fuller, the manager, was any thing but "square," and Stone relates how Eaton, who had supported Forrest through his engagement, searched the premises, cudgel in hand, to have satisfaction out of the manager's hide. Fuller, to avoid him, hid in the garret of Washington hall (adjoining the theatre on the south), until evening, when he slipped into a carriage, was driven down the river, and taken on board the night boat in a skiff, and so left Eaton and Albany, generally, in the lurch. All but our shrewd friend, the printer, Henry D. Stone, who on the last night of the season held a claim of \$125 against the theatre. There was a great rush to see Forrest play *Metamora*, and the regular ticket office was besieged. By a standing arrangement, the printer had the privilege of giving written passes, which were charged to his account. Knowing that it was only by sharp practice that the "artful dodger," as Fuller was called, could be made to settle, Mr. Stone had a lot of passes prepared and opened an opposition ticket office next door, in Briare's confectionery store. The news spread among the crowd that tickets could be had there, and a large number were speedily sold. The next morning, instead of the manager owing the printer, the printer owed the manager just seventy-five cents.

On the 14th of August, Miss Davenport, aged eleven, appeared in *Richard* and the *Manager's Daughter*; on the 16th, as *Sir Peter Teazle*, and also in a protean farce, in which she played seven characters; on the 20th, as *Douglas*, supported by amateurs; on the 23d, 25th and 27th, as *Tom, the Dumb Boy of Manchester*, and at a benefit performance on the 29th. She also appeared one night for the benefit of the amateurs,

who had supported her during her engagement, which was particularly successful in every way.

Jean Margaret Davenport-Lander, is a native of Great Britain, and made her *debut* at an early age as *Little Pickle*. Her success was so great that she was speedily set to studying and soon after came out in *Richard III.*, as an infant prodigy. She displayed great ability and was said by some to far exceed Burke. Unlike him, at least, her successes were not confined to her earlier years, but as she grew older and after several European tours as a child actress, she came out as *Juliet* and assumed an important position in the dramatic world. On the 13th of October, 1860, she married Colonel Frederick W. Lander, and left the stage. He died from wounds received in battle, two years after, and Mrs. Lander, with noble self-devotion, ministered for many months to the sick and dying soldiers at Port Royal, South Carolina. In 1865, she returned to the stage and became what she is still, one of its brightest ornaments, although not so much the fashion as once she was. She was the original *Camille*, in this country, and one of the best ever seen here. She lives at Lynn, Massachusetts, and is as highly respected as a woman as she ever was regarded as an actress. Her last appearance in Albany was under Mr. Albaugh's management, when a version of "The Scarlet Letter" was produced. It is stated, upon good authority, that little Jean Davenport was the original which Dickens caricatured so unmercifully as "Miss Ninetta Crummels, The Infant Phenomenon," in *Nicholas Nickleby*. It is said she was first taken to the theatre by a servant, unbeknown to her parents and against their wishes. She betrayed herself next day by humming one of the tunes she heard there.

September 17th, the theatre was opened under the management of H. W. Preston, late of the Richmond and southern theatres, with "Rob Roy." J. R. Field, C. W. Taylor, Mr. and Mrs. Preston, Mr. Jackson, Mr. Lansing, Mr. and Mrs. Sharp, Mr. and Mrs. Chapman, were in the company.

Booth was the first star, and then came Oxley and Miss Cramer. During the latter engagement, "The Lady of Lyons" was produced for the first time in Albany, Mrs. Preston as *Pauline* and Oxley as *Claude*. The Bedouin Arabs appeared about this time between the acts and caused the theatre to fill to overflowing. Cooper, who had now quite outlived his reputation, appeared for a few nights, as did Alexander Wilson, and then Forrest, the season closing November 26th and the company going on a southern tour to Hudson, Poughkeepsie, etc.

The next and last season for many years, opened December 24th, under the same management, but with poor encouragement. January 31st, 1839, "The Water Witch," dramatized by Charley Taylor, from Cooper, was brought out for the benefit of sufferers from the late freshet. The theatre was then closed, and the company went to Troy, and performed in a temporary building, fitted up for their reception. Playing was resumed February 25th, Mrs. Shaw and Mr. D. D. McKinney having been added to the company.

Meantime rumors were in circulation that the stockholders of the theatre, tired of a non-productive property, were about to sell it to St. Paul's congregation, to be converted into a church. This was at first discredited, but proved to be true. Manager Preston was notified to vacate, and the final performance took place March 30th, 1839. There is an evident satire upon the very face of the bill, which was as follows:

LAST NIGHT  
OF THE  
ALBANY THEATRE,  
previous to being converted into  
A CHURCH.

This evening will be presented the startling comedy of  
THE HYPOCRITE!!!

Doctor Cantwell.....Mr. Oxley  
Maw-worm (with a local sermon).....Mr. Preston  
Charlotte.....Mrs. Shaw

Comic song.....Mr. Lansing

Fancy dance.....Mrs. Sharpe

After which, the interlude of

H. W. PRESTON;

OR,

THE MANAGER IN DISTRESS.

To conclude with the drama of

OLIVER TWIST.

Oliver Twist.....Mrs. Preston

In 1863, when the church was reconverted into a theatre by Mr. Trimble, on removing the floor, the original pit and orchestra were found as they were left, and among the rubbish was a bill of the play, as above given.

## CHAPTER XVII.

1839-1845.

*Rise and Fall of the Dallius Street Amphitheatre.*

THE Pearl street theatre having, in 1839, gone the way of the Green street theatre and the North Pearl street circus, by becoming a church, the only place of amusement was the Albany museum, corner of Broadway and State street, which re-opened under the management of W. Bell, May 3d, for vaudevilles and concerts, Charles W. Taylor being stage director, and several members of the theatre company performing there. The preceding March 2d, the building, including the stores underneath, had been badly damaged by fire.

On the 27th of September, the Apollo concert room, on Green street, two doors from State, was opened for farces, etc., by Stillwell & Taylor. The place was small, but well fitted up, and soon more ambitious attempts were made and several dramas were produced. Here, November 20th, G. F. Cooke, (!) an Albanian, who had made a *debut* at the Park theatre, appeared in parts of *Hamlet*, *Shylock* and *Richard*. The Apollo did not pay, and Taylor was soon back to the Museum, where Miss E. Randolph and Mr. and Mrs. Flynn were great favorites. Miss Reynolds also appeared here with Yankee Hill.

It was a dull time for amusements till the following December, when Samuel H. Nichols opened his amphitheatre on Dallius street, corner of Westerlo. It was built of brick and covered nearly half an acre of ground. The front entrance was on Dallius street;

the entrance to the pit, which held 600 persons, was on Lansing street. The two tiers of boxes would accomodate 918. The ring was forty-one feet in diameter; the stage twenty-eight feet wide by sixty-four deep. Above the principal stage was another of the same width, though not so deep, and designed to produce such pieces as "Mazeppa." The whole building was ornamented, the dome in particular being handsomely painted and gilded. The establishment had "no third tier and no punch room," and at first, every effort was made to have it respectable and worthy the support of respectable people.

The opening took place December 7th, 1840, the attendance being large, and the audience enthusiastic. Among the equestrians were Latour, Barney Carroll, Walter Aymar, John Whittaker, Henry Madigan, Tom and James McFarland, the Nichols brothers, and the clowns, John Gossin and John May. The latter was a great favorite. His farewell benefit took place March 1st, or, as he billed it in large letters, "The first day of March and the last day of May." Underner led the orchestra, which included, for the first month at least, Ned Kendall, the famous bugler. In the dramatic company were Jackson, stage manager, Anderson, Hall, Plumer, Dickinson, Needham, Hardy, Mr. and Mrs. Nichols, and Mrs. Anderson. During the first year or two the place was well patronized, and it was no unusual sight to see a line of carriages extending from the main entrance northward as far as Lydius street (now Madison avenue). But no circus can last long in a small city, and after the novelty of pieces like "The Cataract of the Ganges," "The Naiad Queen," "Timour, the Tartar," "The Lady of the Lake," and "The Forty Thieves" had worn away, the entertainment ceased to attract, and Nichols sunk all the money he had ever made there and elsewhere in the show business. At last the place was taken by Doctor Spaulding, who was a dealer in oil and drugs, and had supplied the establishment with paints, etc., till it was deeply in his debt. This was the beginning of his

career as a showman. He afterwards had a circus for a short time on the site now occupied by Hoyt's coal yard, corner of Eagle street and Hudson avenue. He was the man who bought up all the curiosities of the Albany museum, and transported them up and down the rivers of the west in a floating theatre. Meech said the doctor never paid a cent for them, and it would have been better if they had all been burned in a bonfire for the amusement of the Albany public. We have been told that Dan Rice also began his career in this same old amphitheatre, by sweeping out the building and making himself generally useful, and that Barney Williams, when a boy, took part in minstrel shows here. Some notable dramatic events occurred here also, but we anticipate; let us return to the opening.

Mr. Nichols offered a prize of \$50, to be awarded the writer of the best poetical address, to be delivered on this occasion. There were several competitors, C. W. Taylor among the number, but the committee awarded the honor to Mr. Alfred B. Street, whose beautiful poem of "The Grey Forest Eagle," published about this time, won for him an enviable place among the poets of America. The following is the address in full, as delivered by Mr. Collenburne:

## ADDRESS.

To lift from Age, Time's burden for a while,  
 And light the brow of manhood with a smile,  
 Repress the tear and hush the sorrowing sigh,  
 And bid mirth sparkle in the youthful eye;  
 With Pleasure's golden pinions plume the hours  
 And muffle their quick feet with thornless flowers;  
 Display the wondrous strength and grace that Heaven  
 To this proud fabric of the soul has given—  
 The sway despotic, human reason wields—  
 The tame submission brutish instinct yields;  
 These are our objects. Is a guerdon due?  
 Kindness and favor then we ask of you.

Round the wide arena now the fiery steed  
 Loos'd from his thralldom, bounds with headlong speed,  
 Free seems he as the tempest, yet a rein  
 Is o'er him, stronger than the weightiest chain;  
 An eye and voice whose slightest glance and sound  
 Plant him a breathing statue on the ground,



Eager and watchful; then their different sway  
 Shoots him again, an arrow on his way,  
 With a light leap as upward borne on wings,  
 To the fleet courser's back, his rider springs;  
 Around — around — the flying centaur skims  
 And to the sight in dizzy circles swims,  
 Now on his surging pedestal unchecked,  
 Whirling along, the rider stands erect;  
 Pois'd with stretched arms, now leans; with sudden bound  
 Now to the eye another change is found;  
 Then leaping o'er some barrier in his way,  
 Regains his platform like a bird its spray,  
 While the gay harlequin in motley drest,  
 Draws the loud laugh with gambol quaint and jest.

Fancy flies back to those old classic days  
 Which witnessed Greece, in glory's brightest blaze;  
 That purple clime, once Freedom's proudest dower,  
 Cradle of Arts, the Muses' greenest bower,  
 Again the AMPHITHEATRE displays  
 Its splendid pomp to Aþben's crowded gaze!  
 Tier upon tier of animated life  
 To view the struggling race — the wrestling strife —  
 The strong athlete grasps sinewy foe,  
 Muscle strains muscle — blow succeeds blow —  
 The foaming courser whirls the chariot on  
 And the green laurel crowns the triumph won.

Thus do we strive your cheering smiles to gain  
 With anxious efforts — shall we strive in vain?  
 To cast bright drops in Life's dark chalice, ours;  
 To deck earth's desert with a few sweet flowers;  
 Yours be the meed that all our toil repays  
 Our gladdening laurel-wreath, the bounty of your praise.

The season, which was successful, closed May 1st, and another opened May 17th, with dramatic performances only, under the management of A. W. Jackson, who called the establishment the Albany theatre. Mr. James H. Hackett was the first star, opening as *Falstaff*, in "Henry IV." He also played *Col. Wildfire*, in "The Kentuckian," *Rip Van Winkle*, and other characters. He was supported by Messrs. Jackson, Mossop, Hardy, Eddy, Hall, C. W. Taylor, Bruce, Paulin, Nelson, Miss Buloid, Mrs. Monell, Miss Wallace and others.

Hackett was followed by William F. Gates, a native of Albany, who, years before, had been a clown at the

North Pearl street establishment, (the one for whose benefit Forrest turned "flip-flaps" in the ring), and was now a popular comedian at the Bowery theatre. He died three years after, in the prime of life.

The Harrisons also played here. They have been mentioned before as stars, playing at the Pearl street theatre. Drink killed him, and it is said she was finally so reduced through the same cause, that she became cook on a canal boat. Subsequently, she arose in the world again, and played at the Museum.

In the fall of 1841, William Warren, Mr. and Mrs. J. B. Rice and J. P. Addams, were in the company. John P. Addams was a brother of Augustus, the tragedian, and played Yankee parts. In 1850, he was leader of a Mormon colony of 600, located on an island in Lake Michigan, and was generally known as Mormon Addams. He may be living yet.

In March, 1842, J. Hudson Kirby played an engagement, ranging in his characters from *Claude Melmotte* to *King Lear*. He was afterward the famous melodramatic actor of the Bowery. "Wake me up when Kirby dies," was a by-word for years on the east side, where, Ireland says, his departure for Europe, in 1845, was looked upon as a dramatic calamity. He was born near Sandy Hook, on a vessel *en route* from Liverpool, and died in London, in 1848.

Scott, Dan Marble, and other stars, closed out the season. In November, 1842, the place was opened by J. B. Rice, as the American theatre, and for three weeks Edwin Forrest and the magnificent Josephine Clifton appeared to very large audiences. Forrest played all his greatest characters, including *Jack Cade*, and there was the usual enthusiasm over the American tragedian. Six months later, he was induced to return by John P. Addams, John Moakley and J. B. Booth, Jr., and play an engagement in the hot weather. Forrest at first protested, saying it was no use; there was nobody in Albany at that season of the year who would go to a theatre; but the boys insisted, and he good-naturedly complied for fifty per cent. of the receipts. Mr. and

Mrs. John Greene were secured to support him, and they opened to *eighteen dollars*, and played to similar business all the week. Forrest was the only one who was not disappointed, but at the same time he felt the neglect, and it was his last appearance in Albany for many years.

During this engagement, the subordinate actors were paid little or nothing. One of them, Charley Salsbury, was badly in debt for his board. A bet was made that he dare not "guy" while playing with Forrest, and the amount of the aforesaid board bill was the stake. That night he played *Gaspar*, the servant who, in "The Lady of Lyons," takes *Claude's* letter to *Pauline*, and comes back beaten for his impudence. When he came to the last lines he rendered them thus:

"Are you not a *pheasant* (peasant)—a gardener's son? that was the offense. Sleep on it, Melnotte. Bel—ows to a French citizen—bel—ows!!" [Exit.

The audience, what there were of them, awoke the echoes with their roaring. Forrest was ready to tear his hair with rage, and Salsbury bolted from theatre and city. His board was paid, and he was free to go, but had Forrest laid hands on him, it would not have been so funny.

It was not a very politic thing to do, to trifle with Edwin Forrest on the stage, and he was rarely ever known to laugh, or show any indications to do so, while acting. One exception is noted by Charles Durang: It was through a bet won from the tragedian by John Greene. The wager was, that in playing a certain stolid, idiotic, stupid character, he would force Forrest for once to smile, when most deeply absorbed in the passion of the scene. This bet occurred during a rehearsal, wherein Greene had this nondescript part to play, and in which Forrest was giving instructions how to play it. "If I follow your directions strictly, I shall surely cause you to laugh, in spite of yourself," said Greene.

"Don't trouble yourself; I feel the reality of my own

character too much to care for the ludicrous," was the reply. "I'll take the responsibility."

"Very well," said Greene, "the blame be on your own head."

Greene and his companions were to enter when Forrest was in one of his most impassioned speeches. They entered at the cue, and to the questions put to him, Greene turned with a face so ludicrously stupid, that it seemed a wooden mask, from which no ray of intelligence could emanate. Forrest looked at him a moment, and turned his head, then with an extra degree of sternness, to conceal his hysterical desire to laugh, he again endeavored to face the dense, blank, idiotic countenance, which confronted him. One more look was sufficient; an irrepressible fit of laughter shook the tragedian from head to foot, while the audience joined in, till the contagion had reached every person in the house, except one, and that was John Greene, who stood there as unmoved and immovable as a cast-iron hitching post. Forrest paid the bet.

One evening, during the Dallius street engagement, a terrific thunder shower came up, and while Forrest was in the midst of a most impressive passage, the artillery of Heaven drowned every other sound. By appropriate action and gesture, the tragedian referred in pantomime to the interruption with such effect, as to win the loudest plaudits. One who saw him, said he seemed to make the storm a natural adjunct of the play.

J. B. Booth, Jr., was stage manager at this time, and for his benefit, his father was announced to appear. Junius B. Booth, Jr., was born in Charleston, South Carolina, in 1821, and was, for many years, manager of the Boston theatre. He is an actor of only moderate abilities, in no way approaching either his illustrious father or his brothers, Edwin and John Wilkes. He has been twice married, to Miss De Bar for his first wife, and to Agnes Perry, the Agnes Booth of to-day, for the second. Mrs. Booth is one of the most capable actresses in this country. It would be difficult to

name her equal as a reader of the lines of Shakspeare, while her performance of the *Widow*, in the little gem of a play, "Old Love Letters," is a consummate piece of artistic excellence. She was born in Sidney, Australia, where her first dramatic triumphs were won. Then she came to America, *via* San Francisco, playing there three seasons, and so to New York and Boston. Her personation of *Myrrha*, in the great spectacle of "Sardanapalus," at Booth's theatre, two or three seasons since, was the perfection of classic elegance. But we are getting away from Dallius street :

November 15th, 1843, the place was opened by John Smith, mostly for equestrian performances. His season closed February 17th, 1844, and May 20th, the building was opened as a theatre, by T. B. Russell. Wallack and Mrs. Brougham and George Vandenhoff, played engagements here, and Macready was announced.

Mr. George Vandenhoff is a son of John Vandenhoff, whom we have already mentioned, and had but recently made his appearance in America. He was educated for a lawyer, and has never followed the stage continuously. He supported Fanny Kemble Butler on her farewell tour, and also Charlotte Cushman. He is a practitioner at the bar, has a good reputation as a reader, and acts occasionally.

Of Macready's first visit to Albany, in 1827, we have already spoken. He was now on a second tour of this country, and was announced to appear on the 5th and 7th of June, 1844. It seems that when he was here first, he was not successful, pecuniarily, and when applied to by Manager Russell, refused to come again, but finally consented, as Russell claimed, provided the box sheet could be filled. Russell returned and announced the appearance of the great English tragedian for the nights mentioned, and about one hundred seats were at once taken. He then wrote to Mr. Povey, of the Park theatre, who acted as Macready's agent, stating this, and offered, if he preferred it, \$200 per night, in advance. In reply, he received the following letter :

NEW YORK, Monday, May 27, 1844.

*Thos. B. Russell, Esq.:*

Sir—I have this day received your letter, dated Albany, 26th, by which I learn that you have announced Mr. Macready to appear at your theatre, without seeing that gentleman on the subject. I must say, you have far exceeded your authority in so doing. The understanding between us was, that you were to ascertain what number of places in boxes would be taken, and let him see the box sheet. This you promised to do, saying you were quite sure they would be all taken immediately, as you had been called upon by upwards of forty ladies and gentlemen, on the subject. My advice is, that you, upon the receipt of this, come down to New York with a true copy of box sheet, and if satisfactory, as understood between us, all will be right, and can be settled as to time, etc., etc. I hope to see you in New York Wednesday morning, when, have no doubt, can arrange all agreeable to each party.

Yours truly,

JOHN POVEY.

P. S.—The prices, if Mr. Macready visits your city, will be as follows: Box, \$1; pit, 50 cents—as you stated, and with those prices you say the Albany theatre will hold upwards of \$1,000. Let me see you on Wednesday.

J. P.

MR. RUSSELL'S REPLY.

ALBANY, May 28th, 1844.

*John Povey, Esq.:*

Sir: I received yours this day and was truly astonished at its contents. As it regards my exceeding my authority in respect to Mr. Macready's engagement, I have not; for how would it be possible to fill a box sheet without *announcement*, unless you suppose that Mr. M.'s name has a charm that should draw the public to the box office by instinct. You say come down to New York with a *true* box sheet. Do you suppose I should send you a false one? I informed you we had a hundred seats taken, also very numerous applications from persons who will not pay for seats until it is positively announced. I have offered Mr. Macready \$200 per night. If he chooses, he can have that, and in advance, if necessary. Our theatre will hold \$800 at fifty cents and

twenty-five cents: consequently, it will hold double that amount. In respect to your agency—if I have to go to New York once or twice for every star, I might as well dispense with it; for I assure you I have too much business on hand to dance attendance on any one, particularly where they are to gain the profits. I do not see why Mr. Macready should require more from me than any other manager. I have offered him sufficient terms. We have an excellent theatre and a good company. The people are anxious to see him, and if he chooses to come to Albany, as he would to any other city, he can do so; if not, I shall trouble myself no farther on the subject.

Yours respectfully,

T. B. RUSSELL.

POVEY TO RUSSELL AGAIN.

Sir: Your letter dated the 28th has just been received, and beg respectfully to repeat, you did exceed your authority in announcing Mr. Macready before you had complied with the understanding between us, as stated in my letter dated last Monday, 27th. Since receiving your letter, have seen Mr. Macready, who says that he has made no engagement, either as to time or terms, and before he did he required to know if the box sheet would be filled for two or three nights, as might seem good. Mr. Macready is not satisfied with the report—a hundred seats taken; and if he acts next week in Albany he will have to disarrange his present engagements. With difficulty he may contrive to act there on Thursday and Friday, 6th and 7th June. He has no wish to do this, he would rather not. If he does, he will take a clear half of the receipts, each night being secured to him, \$250 paid each day in advance. So says Mr. Macready, which I send for your decision, and beg most respectfully to decline having any more to say on the subject, but am,

Yours truly,

JOHN POVEY.

To this Mr. Russell replied that he would not submit to the exorbitant demands of Mr. Macready, and consequently he did not appear. By reference to Mr. Macready's published diaries, it will be seen that on the 6th of June he was in Albany, and on the 18th in

Saratoga, with no indication that he acted till he reached Buffalo, on the 24th, so that it would not apparently have required a great deal of *contriving* or involved much difficulty to act in Albany once more, if he had chosen to do so.

In June, 1845, the Bowery theatre company played here, and the month following, the place was opened by James S. Charles, with J. R. Scott as the star. In August prices were reduced to twenty-five and twelve and a half cents and that was about the last of it, dramatically considered. In 1847, it was partially destroyed by fire and then turned into a pottery. In 1851, it was again burned and the site is now occupied by a coal yard.

One of the events which took place here, January 13th, 1844, but which we had almost forgotten to mention, was the last one of many complimentary benefits given in Albany to "Dummy" Allen, as he was called. Frequent mention has been made of this eccentric individual, since his first appearance here, which, although we have no definite record of it, must have been in the old Thespian hotel, previous to the opening of the Green street theatre. He was born in New York, in 1776, his father and mother being members of the company which played in the Albany hospital, ten years later. Dummy is said to have gone upon the stage about this time, at the old John street theatre, in New York, as one of the incense boys in "Romeo and Juliet," (before the funeral pageant in that play was dispensed with), and from this circumstance used to boast, in his old age, that he was the "father of the American stage," being, as he claimed, the oldest living performer. But he was such an inveterate old humbug that his stories were little credited, although this one might have been true. In 1815-16, he was semi-attached to the old Green street theatre, and also became proprietor of the Shakspeare house, nearly opposite. He was the man who, Sol Smith says, sang the first negro song ever heard in an American theatre. He was always in debt and constitutionally disinclined



to pay any thing. But while he was keeping the Shakspeare house he took a benefit, and paid off a large number of people in tickets, assuring each that he was the only one which could be paid, and the tickets could easily be disposed of. The dodge leaked out and the price of tickets fell to almost nothing. Come night, the house was packed, and scores stood in the street, unable to get in, though holding tickets. But Dummy did n't care; he had for once in his life a pocket full of receipted bills, and was happy in experiencing a new sensation. Sol Smith, in his book, devotes several pages to the tricks with which Dummy used to evade his creditors. He was partially deaf, and was quite annoying to those with whom he played, who not unfrequently revenged themselves by misleading him with inaudible movement of the lips during performance, to which he thought he must reply, his speeches often being thus introduced quite *mal apropos*. It was the hardest thing in the world to get him to hear any thing about a little bill he owed. "I say, Mr. Allen, can't you settle that little account to-day?" he was asked one morning, on Green street. "Tank you, tank you," was the reply, with the politest of bows, "I neber takes any ding pefore breakfast," and on he marched. He was afflicted with a chronic catarrh, which caused him to speak in a very peculiar manner. He was noted all over the United States for his "gags" and benefits. Once he advertised a grand balloon ascension to take place from a stable on Washington avenue, when two aeronauts, Monsieur Gageremo and Mademoiselle Pussiremo would take a flight through the air. The adventurous foreigners proved to be two cats dressed in the prevailing style, and strapped to the balloon. He managed generally to celebrate the 8th of January every year, by a performance of "The Battle of New Orleans," in which he personated *General Jackson*, one of the two only great men who, according to Dummy's ideas, ever lived. He is supposed to have named himself after the old hero, and was never tired of sounding his praises. The other

demi-god whom Allen worshipped was Edwin Forrest, who took a fancy to the old man, and made him his costumer, dresser, and travelling companion for years. To hear Allen talk, one would suppose that "de poy" (he always called Forrest "the boy") owed most of his greatness to the man who made his wardrobe. Allen did have excellent taste in such matters. He was also the inventor, or claimed to be, of a kind of gold and silver leather much used in theatrical representations. In his opinion, that silver leather did quite as much for Forrest as Dr. Bird or any other of the play-wrights. Forrest used to humor him, but he sometimes became troublesome. At some festival given to the tragedian in England, Allen became so loquacious that Forrest said, "Come, come, Allen, go home and attend to your leather," at which the great American costumer rose up indignant, and banging on his hat, stammered out, "B-b, what ud your Bacbeth be bidout by ledder?" and off he went, growling at the ingratitude of the world in general, and tragedians in particular.

James Rees, in his *Life of Forrest*, tells a rather amusing story of Dummy, while travelling with the tragedian in Europe: On one occasion, some of the minor actors of the theatre gave a dinner, to which Allen was invited. In reply to a toast complimentary to America, Allen made a few remarks, in which he spoke of "the boy as the greatest actor of the age." "Where," he shouted, "is there another equal to him? Where," he exclaimed, in highest tragic tones, "will you find him?" An excited individual, carried away by the eloquence of the speaker, expressed his assent by shouting: "Hear! hear!" after the usual English fashion. Allen, taking the response as a literal reply to his question, shouted in return: "Where? Show me the man!"

"Hear! hear!" was heard from several voices.

"Where?" roared Allen, now thoroughly excited and angry, "where is he, show me the man; bring him up."

"Hear! hear!"

"Where?"

"Hear! hear!" again resounded through the room. The excitement increased till Allen, enraged at their boasting of a man they could not produce, rushed from the room, exclaiming, "I should like to see the man that can beat the boy!"

Once when Allen was on his way to Albany, from the western part of the state, with Forrest's wardrobe in charge, he had the usual luck to run out of cash. Calling for a gin cocktail, a cigar, and a sheet of paper, he sat down and wrote a thrilling description of his capture by the Esquimaux while on a sealing expedition, and his sufferings unutterable while residing with them for many years; concluding with some account of his escape, and the announcement that he would, by particular desire, exhibit on the following day only, the largest and most splendid collection of war dresses and arms of the Esquimaux, ever exposed in a civilized community. The next day the large dining-room of the hotel was crowded with curious citizens, who had paid two shillings each, and were admiring the splendid dresses for *Richard*, *Hamlet*, *Othello*, *Lear*, *The Gladiator* and *Metamora*, the shields, stage swords, etc., etc., belonging to Edwin Forrest, and which Allen gravely informed them were the regular outfits of the northern warriors.

Allen, as may easily be imagined, was never much of an actor; although it is said he could play *Goldfinch* tolerably well, and was noted as *Caleb Quotem*. For some time he kept an eating house in Dean street, called "The Divan." Governor Griffin (excellent authority) says he was one of the best cooks he ever knew. Two fancy dishes, "calapash" and "calapee," are remembered to this day. The calapash was made of old cheese, codfish, onions, mustard, rum and wine; the calapee was the same, with the addition of cabbage. It is difficult to say which was the most in demand. He set the town wild at one time, with his delicious turtle soup, which was served up on certain days, week after week, to the infinite relish of all the *gour-*

*mets* in the vicinity. The day when it was to be had, was conspicuously advertised the day previous, by the doomed turtle in person, who was allowed to promenade, at the end of a long string, up and down the sidewalk in front of the restaurant. The next morning he had disappeared, and at noon, green turtle soup was ready. After a time, it was noticed that while the soup was uniformly good, the turtles were uniform also; that, in fact, they were all as near alike as the Corsican Brothers, or the Two Dromios — nearer, if any thing. One day, some envious observer put a private mark on his turtleship, which was strangely reproduced on his successors. The fact then leaked out, that with a cheap and regular supply of calves' heads and one display turtle, Dummy had fed the Albany epicures on turtle soup for months, and the turtle was alive yet.

After, for some cause not made public, Dummy and Forrest parted company, the former set up a restaurant near the Bowery theatre, but still kept up the manufacture of theatrical leather, of which he held the patent. His advertisement at this time, read as follows, and satire can go little further :

### HUMBUGS AVAUNT!!!

I am not dead yet; ingratitude has not killed me — thanks to a clear conscience and a pair of silver leather breeches. All I want is work, that I may thrive by my industry, pay my debts, and die as I have always lived, an honest man.

He is described at this time as a man well advanced in life, tall and erect in person, with firmly compressed features, an eye like a hawk's, nose slightly Romanesque, hair mottled grey. He wore a fuzzy white hat, a coat of blue with bright brass buttons, and carried a knobby cane. He generally spoke in a sharp, decisive manner, often giving wrong answers, and invariably mistaking the drift of the person with whom he was conversing. He took snuff constantly. Why he was called "Dummy" was a wonder, for he was one

of the most loquacious men living. No one could ever bear him down in argument—his invariable clincher being an emphatic thump with his cane. He had a sublime contempt for all English stars, and could never listen to their praises with patience. One day, John Povey, before mentioned, met Allen with the announcement that an extraordinary attraction had been engaged for the coming season.

"Traction," rejoined Allen. "What sort of 'traction?' " Legs, I s'pose: that's the thig dow-a-days. The bore you can hubbug the beople, the bedder."

"Legs!" said John, rubbing his hands with satisfaction, "imagine not. Better than that." (Then speaking confidentially through his hands)—"We've secured Macready!"

"Bah!" said Andrew, with contempt, "he's dobody—can't speak decet Igglish—mere mounteback, sir—mere mounteback," and here he took snuff fiercely.

"Well, mountebank or no mountebank," said Povey, "he's sure to draw—a great card, sir."

"Ay," said Allen, with importance, "can draw a cart, eh? Bedder stick to his trade, then—pay him much bedder," and with a conclusive thump of his stick, he turned away.

Dummy's last public appearance was at the old Broadway theatre (near Broome street), which he opened for a benefit, July 26th, 1851, when he played *Goldfinch* and *Silvester Daggerwood*, with imitations of George Frederick Cooke, "wearing the identical costume in which that giant of the stage had appeared forty years previous," the same suit, doubtless, that hung behind the bar in Dean street, and which was probably about as genuine as the famous turtle soup. Dummy died in New York, October 30th, 1853, and his remains repose under a modest stone in the grounds of the Dramatic fund association, at Cypress Hills cemetery. The following is the remarkable inscription which, with name, and dates of birth and death, marks the spot:

"From his cradle he was a scholar—exceeding wise, fair spoken and persuading. Lofty and sour to them that loved him, but to those men that sought him, sweet as summer."

## CHAPTER XVIII.

1841-1848.

*The Museum Before its Enlargement.*

THE Museum was reopened February 1st, 1841, after a thorough and artistic redécorating by Signor Guidicini, the artist of the National opera house, in New York. The ceiling represented a circular dome of seven compartments, with arabesques and gold ornaments, intercepted by flying figures, bearing festoons and flowers. From a richly-carved centre, the chandelier was suspended. The proscenium was painted in panels of blue ground, with appropriate ornaments in *basso relievo*. The drop curtain represented an allegory of classical design, the Temple of Fame, with the Goddess of Liberty pointing to the statue of the immortal Washington. The front of the gallery was decorated with arabesques, correspondent with the embellishments of the ceiling.

Charley Taylor, the director, read an address, which will be found in Mr. Stone's *Reminiscences*. Among the performers were Mr. Kneas, pianist, Mr. H. Eberle, comedian and vocalist, Miss and Mrs. Eberle, Mr. Archer, basso, Winchell, humorist, etc.

On the 25th of March, for Mr. Archer's benefit, Mr. Whitney, an elocutionist, played *Othello*, and Mr. Eddy *Iago*. Edward Eddy was a native of Troy, but made his *debut* in Albany, probably at the Nichols amphitheatre. He was born in 1822, and is first remembered as playing in an amateur company in Troy. His widowed mother resided on Ida hill, and afterwards married a man named Overrocker. This gave rise to

the report that Eddy's name was Overrocker, a matter on which he was quite sensitive. While playing his engagement here, he used to walk, or when practicable, skate home, after the evening's performance. From Albany, he went to Baltimore, where he played trifling parts. His first acknowledged appearance in New York was April 6th, 1846, at the Greenwich theatre (formerly Richmond Hill) as *Othello*. On the 13th of March, 1851, he first played at the Bowery, where he afterwards became so great a favorite, and was at one time manager. His repertory was one of the largest of any member of the profession, but he was always a "Bowery actor," and could tear a passion to tatters with the best of them. It was strange to many of his friends that, with the natural advantages he possessed, he did not rise to a higher sphere, but he never did. A rôle in which he is best remembered was the *Rag-picker of Paris*, and in that he made his last appearance. He died of apoplexy in the Island of Jamaica, on the 16th of December, 1875. He was a mason of high rank, and his body was brought to New York and buried from the Masonic Temple, January 11th, 1876. He left his widow, Henrietta Irving, without funds. She is still upon the stage. Mr. Eddy's first wife was Mary Matthews, an English girl, and actress of small pretensions. She died in New Orleans, in 1865. Mr. Eddy was always a favorite in Albany, playing many engagements at the Museum, where, for a while, he was acting manager, and also at all the other theatres, as will be recorded from time to time.

June 29th, we note the engagement of Miss Gannon. Little Mary Gannon, so long a favorite at the Museum, and so much longer at Wallack's theatre, where she was known as the Little Treasure, was born of Irish parentage, October 8th, 1829, and was carried upon the stage at the age of three. She was another infant phenomenon. She did not aspire to the great rôles of the drama, but filled as satisfactorily those she assayed, as any actress who can be mentioned. She died Feb-

ruary 22d, 1868. It was such people as Miss Gannon, Mary Taylor and Mrs. Vernon, who gave to Wallack's theatre the prestige which it holds to this very day.

November 15th, Mary Rock came again, her first appearance in nine years; also, Mrs. Phillips, from Niblo's Garden, Mr. C. Wolcott and Mr. Newton.

January 19th, 1842, we chronicle the appearance here of Adelaide Phillips, who played and sang in "Old and Young," and as *Little Pickle*, etc. Miss Phillips was born in Stratford-upon-Avon, England, in 1833, and was, therefore, at this time, only nine years old. She was called the "Child of Avon." Subsequently, she became the noted contralto, whose rendition of *Azucena*, in "Il Trovatore," has never been excelled. Her operatic *debut* was made in that character, at the Academy of Music, in New York, March 12th, 1856. In October, 1861, she appeared at the Italian opera house, in Paris, in the same character, but under the assumed name of Mlle. Fillippi. The subscription which enabled her to go to Europe, was headed by Jenny Lind. She resides in or near Boston, and during this season of 1879-80, is appearing in comic opera.

April 12th, J. Fursman was announced as the acting manager, and a little later we have Messrs. Leeman, Fuller, Jackson, Hoffman, Toomer, Mr. and Mrs. Hoffman and Miss Ayers, playing here, but the performances, for several months, were of too trivial a nature to place on record. Prof. Carmody, then a new comer in Albany, presided at the piano, a position he occupied for a number of years.

On the 14th of July, 1843, Tom Thumb made his first appearance at Knickerbacker hall, and was said to be eleven years old, 25 inches high and to weigh 15 pounds. This famous dwarf (Charles S. Stratton) was already under the management of P. T. Barnum, with whose name he became associated. The general, at this time, was really only six years old. The following year he went to Europe and remained there



three years. He has, of late, lost his attractive features, having grown considerably.

November 27th, the management of the Museum fell into the hands of Mr. J. B. Rice, and his brother-in-law, Mr. William Warren, made his appearance. Miss Walters and C. T. Parsloe were engaged, and soon after, Mr. J. H. Hall, Mr. and Mrs. Herbert, the latter formerly Miss Kent, of the Pearl street theatre.

John B. Rice, whose name has before been mentioned in connection with the Nichols amphitheatre, was born in Easton, Maryland, and, for a number of years, was prominently connected with the profession as a western manager, till he retired in 1856, and became mayor of Chicago. His wife, Mary Ann Warren, daughter of the old comedian, and, sister of William Warren, retired with her husband. Rice built the first theatre erected in Chicago, and was a member of Congress when he died.

Mr. William Warren, now *the* Warren of the Boston museum, was born November 17th, 1812, in Philadelphia, where he made his *debut* at the Arch street theatre, October 27th, 1832. He visited England in 1845, and first appeared in Boston, October 5th, 1846. The year following, he began an engagement at the Museum in that city, which, with the exception of one or two seasons only, has lasted continuously ever since. No actor in America has such a record as this; no actor has such a local constituency. The good people of Massachusetts, many of them do not go to the theatre. Oh, no! but they go to "see Warren," whenever they are in Boston, and they could not see a better general comedian if they went to all the theatres in the country. Mr. Warren is as much respected in private life as he is admired upon the stage. He is said to be a fine French scholar, and, in short, in every way to be worthy of the modern Athens. He was, at one time, wealthy, but lost heavily in the great fire at Chicago, in which city, through the influence of his brother-in-law, he had invested largely in real estate.

In May, 1844, the original Christy minstrels appeared,

and were followed the same month by the Knickerbocker minstrels and the Kentucky minstrels. The "Christys" were organized by E. P. Christy, in Buffalo, in 1842, and were among the first of the kind.

June 28th, Joseph Parker became acting manager of the Museum, and Mrs. Henry Hunt (the former Little Louisa Lane and the present Mrs. John Drew), resumed her pleasant relations with the Albany public.

July 19th, a floating theatre, accommodating 450 persons, was moored at the foot of Lydius street. The following was the bill: "The Dead Shot," "Crossing the Line," and "The Young Widow."

In December, Mr. J. B. Rice resumed the reins of management, but there is very little of interest to record for a year or two. In the summer of 1846, we find Mary Taylor playing here with George Holland, and in July, Mrs. George Jones, who played for Edward Eddy's benefit, the beneficiary appearing as *Shylock*. She also played *Claude Melnotte* and *Romeo*.

Mary Cecilia Taylor is another name over which play-goers of this period delight to linger. She was born in New York, in 1827, and was, consequently, now about nineteen. She was possessed of a delightful voice and early sang in choruses at the Park. Mr. Hutton, in his "Plays and Players," contributes the most appreciative sketch we remember to have seen, of "Our Mary," but is in error in his conclusion that she never played outside of New York, and was, therefore, entirely "New York's own." Any old Albany play-goer would have told him better than that. She retired from the stage May 3d, 1852, and died suddenly of disease of the heart, November 10th, 1866. She had married Mr. W. O. Ewen. During her first engagement here, she played and sang several characters; acting *Queen Elizabeth*, in "Richard III.," for her benefit.

Mrs. George Jones, was born Melinda Topping, and married the actor who afterwards set up as "George, the Count Joannes." She did not live with him many years, and finally died in Boston, of dropsy, in Decem-

ber, 1875. One of her last engagements was in the stock at Niblo's Garden, supporting Charles Fechter in his first appearance in this country, in 1870.

The Dallius street circus having ceased to present any opposition, the little saloon of the Museum was the only theatre, and here, July 25th, Mr. E. L. Davenport made his first bow to an Albany audience, as *Claude Melnotte*, supported by Mrs. George Jones as *Pauline*. It was announced that Mr. Davenport's engagement would be short, as he was engaged to support Mrs. Mowatt on her tour through the country. Mr. Davenport was now thirty years old, and had been on the stage ten years, having made his *debut* in Providence, Rhode Island, in 1836, as *Wellborn*, in "A New Way to Pay Old Debts," supporting the elder Booth in his personation of *Sir Giles Overreach*, a part of which Mr. Davenport himself afterwards made a specialty. Until 1847, he was connected principally with the theatres of his native city (Boston), but in that year he visited England, in company with Mrs. Mowatt, and supported Macready there for two seasons. At the Haymarket, he became very popular as *William*, in "Black Eyed Susan." While in England, he married Miss Fanny Vining, a member of a well-known theatrical family. On his return to America, he played many star engagements, and in 1859 managed the Howard Athenæum, in Boston, and in 1869 the Chestnut street theatre, in Philadelphia. The last characters which he played to any extent, were *Brutus* and *Daniel Druce* at Booth's theatre and as a star throughout the country. He died at Canton, Pennsylvania, September 1st, 1877. It speaks well for the dramatic taste of Albanians, that Mr. Davenport, from the very first, was a great favorite with them. The American stage has had few, if any, better general actors. Versatile to a remarkable degree, refined, polished and classical, yet capable of most powerful acting, while he may have been excelled in single characters, he was the peer of any when tragedy and comedy are both considered. Few who saw it, will forget his personation of *Brutus*;

or dissent from the opinion that he was indeed the noblest Roman of them all. It was the last character he played in Albany.

December 19th, "our esteemed fellow citizen, Mr. James Canoll," took a benefit. Canoll was born in Albany, September 26th, 1817, and made his first appearance the year previous to the one of which we write, at the Museum, as *Ned Grayling*, in "Ambrose Gwinette." He was engaged here and at the Odeon for several years, and afterwards played in New York and at the west. He was a strictly temperate man, and a thoroughly reliable actor. He married Miss Bradt, of Arbor Hill, who, we believe, is still living. In 1864, he retired from the stage, and joining the New York police force, was assigned to duty on the Broadway squad. At the time of his death, November 5th, 1867, he was captain of the Ninth precinct. He lies buried in the Rural cemetery.

Another native actor, who is remembered as flourishing about this time, was Charley Kane. His "official" *debut* was made here in September, 1845, as the *Herald*, in "Fortunio." Really, however, he began his stage existence by chirping for "The Cricket on the Hearth." Then he got to be low comedian, playing at the Museum nights, and beating the drum in Johnny Cook's band, day times. Drumming ran in the family, and does yet. He was a good comic singer, and A. J. Leavitt, a celebrated banjo player, used to write his songs for him, including "Albany in Slices," which took well. Charley died in Albany, February 4th, 1873, aged fifty-seven. His funeral expenses were met by Col. J. C. Cuyler.

In 1847, the Museum had to encounter the opposition of the new Odeon, and although some fine attractions were presented, business was often very bad, but Meech, who was the responsible manager, was always on hand to pay salaries promptly; small ones to be sure, but they were certain.

On the 20th of February, 1847, Miss Mary Duff, from the southern theatres, appeared in "Pizarro," sup-

ported by Mr. Sullivan. She also appeared as *Joan of Arc*, and for her benefit, in "The Wife," and in six different characters, in "A Day in Paris." She was a daughter of Mrs. Mary Duff, and married successively, Augustus Addams, the tragedian, from whom she was divorced, Joseph Gilbert, from whom she was also divorced, and J. G. Porter. She died in Memphis, in 1852. She was eminently beautiful, and full of spirits, but never so fine an actress as her mother, who was one of the very best in the country. The mother finally left the stage and became an active member of the Methodist church. She was, at one time, the wife of Mr. Seaver, (a brother of Benjamin W. Seaver, of Albany), and resided in New Orleans.

In May, the opera of "Cinderella" was produced, with Mr. Chippendale and Mary Taylor in the principal roles. In June, Booth began his first engagement at the Museum, and he was followed by Mrs. Hunt, and she by Eddy, Miss C. Wemyss, Davenport and Charles Burke. These stars played, most of them, at the Odeon, also. Warren, the comedian, took his farewell benefit July 31st. It is remembered that he and Charley Burke were an inimitable team of comedians on the stage and off it. They would sit and crack their jokes for hours, each without a smile upon his countenance, while the bystanders were almost bursting their sides with laughter. Poor Charley's career was short; he was a victim of consumption, and his merriment was frequently interrupted by a hacking cough, which could but sadden the friends who heard it. It was said he lived for some time with but one lung. He was the only man of whom Burton was, professionally, jealous.

In 1848, Mr. Dyott, Mrs. Abbott and Mrs. Vernon played a long engagement, and were succeeded by Mr. and Mrs. John Brougham, who appeared in "His Last Legs" and "The Irish Lion." It was Mr. Brougham's first appearance in Albany. His wife, whom he married in Lambeth church, London, in 1844, had before played at the Dallius street amphitheatre, with Wal-

lack. She and Brougham separated, and, in 1845, she returned to England, and remained seven years, during which time they were divorced. She was known there as Emma Williams. Subsequently she returned to the United States as Mrs. Robertson, and died in New York, June 30th, 1865. (The second Mrs. Brougham, was a Miss Nelson, of the London theatres, remembered particularly for her beautiful hands and feet. She danced and sang to the delight of many, but at last became so very large around, that she was compelled to leave the stage.)

John Brougham, the well-known actor and author, made his American *debut* at the Park theatre, October 4th, 1842, and has ever since been closely connected with the stage in this country. He was born in Dublin, in 1814, and has been an actor since 1830. The plays and burlesques he has written have been almost without number. During his first Albany engagement, he produced one of the latter on "*Metamora*," playing the principal character, of course, in imitation of Forrest. This took immensely in Albany, and, combined with Brougham's accomplishments as an Irish actor, made him extremely popular here, as he was elsewhere. Indeed, it would be difficult to mention a more popular man than John Brougham has been in his lifetime. His greatest single success as a playwright was his dramatization of "*Dombey & Son*," produced this same summer of which we write. It was for many years almost unequalled in its repetitions and the length of its runs. It was first played at Burton's, where Brougham was stage manager, and has never been improved upon. Mr. Nickinson and daughter as *Dombey* and *Florence*, Mrs. Vernon as *Mrs. Skewton*, Burton as *Captain Cuttle*, Brougham as *Bunsby* and *Bagstock*, Oliver B. Raymond as *Toots*, made up the principal part of the cast. To follow in detail all the scenes and incidents of interest in the life of John Brougham, would be to write a volume. He has been reported busy on such a work, and we hope it may soon be given to the public. His last visit to Albany,

a year or two since, was most unfortunate. Business was bad, he was seriously ill, and a valuable gold watch was stolen from him at his hotel. The farewell tour which he was then making, proved disastrous, and it was only through a grand complimentary benefit given him in New York, January 17th, 1878, whereby nearly \$10,000 was raised, that, in his old age, he is not a victim to poverty.

As has been stated, rivalry was brisk between the two theatres, the same stars appearing first at one place and then at the other. In May, it was determined to enlarge the Museum by adding thereto the two adjoining buildings on the north, and John M. Trimble was engaged to draw the plans and perform the work. We must now, however, turn back to sketch the history of the Odeon.

## CHAPTER XIX.

1847-1848.

*The Brief, Eventful History of the Odeon.*

**E**VER since the Pearl street theatre had been turned into a church, there had been talk of a new play-house, and many plans were projected by many people. The Museum saloon and stage were quite too small, and the Dallius street amphitheatre, though certainly large enough, had run down and was nothing but a circus to begin with. In September, 1846, plans were drawn for a building which was opened under the name of the Odeon, February 1st, 1847. It was situated on the east side of Broadway, just south of Division street, and had formerly been a store. It was small, but very neat, unique in its adornments, and resembled rather a magnificent steamboat saloon than a theatre. It was in fact owned principally by two steamboat men, Col. John W. Harcourt, for so many years connected with the People's line, and "Pug" Houghton, captain of the steamer Rochester.

There was an opening address from the busy pen of C. W. Taylor, spoken by James Hall, the stage manager. Among the stock company were Messrs. G. Chapman, Gilbert, James Canoll, Hield, Jr., Thompson, Crouta, Myers, Miller, Mrs. Chapman, Miss Greenwood, Mrs. D. C. Anderson. The leader of the orchestra was Mr. Underner; machinists, Messrs. Wilkins and Warner; costumer, Mrs. Crouta; properties, Mr. Carter.

John Crouta was the acting manager. He afterwards kept a very neat little garden in the south of



Greenbush, till one day in high water, the waves from the steamer *New World* washed over his place and swept it clean away. He died in 1874.

Mr. Jason Collier, of Albany, played in the orchestra here for a few months. He says he has reason to remember it, for one of the men who, after a performance, was putting out the lamps about the stage, fell from an upper box and landed on the top of Mr. Collier's hundred dollar bass-viol, which was lying on its side in the orchestra. The instrument, with a noise like a young cannon, was broken into a hundred pieces.

Charlotte Barnes was the first star; and played in the opening drama, which was "The Soldier's Daughter." The after-piece was "The Actress of All Work," in which Mrs. Chapman, the *soubrette*, appeared. The rivalry between the Odeon and the Museum, showed itself in various ways. February 27th, the former gave a benefit for the sufferers in Ireland, and March 18th, for Ireland and Scotland. March 1st, prices at the Odeon were reduced to twenty-five cents to the parquette, and one shilling to the gallery, and soon after it was announced that a single ticket to the dress-circle would admit a gentleman and lady. In April, Gus Addams came and crowded the little house from top to bottom. Addams was a favorite here, although not so much a one as Forrest. Still both had their partisans. It is said to-day, that Addams had more natural ability than ever Forrest had, but while the latter was intent on study, Addams preferred the society of his boon companions and they ruined him. Even at this time, he was drinking heavily. It is remembered that one night he could not be found, and scouting parties were sent out in search of him. He was discovered down near the dock, dead drunk. He was taken to the theatre, his dress put upon him, and he was roused up as much as possible. When his cue came he was put upon the stage, and habit did the rest. He went through his part, and few in the audience imagined what was his condition. Between the acts he was like a log, but heavy doses of brandy

carried him through. Similar stories are told of Scott, and, we believe, of the elder Booth.

The season closed May 26th and another opened June 7th, under the management of W. M. Fleming, with the play of "Masaniello" and "Born to Good Luck," Barney Williams appearing in the latter as *Paudeen O'Rafferty*. Barney (his real name was Bernard Flaherty), was born in the barracks of Cork, August 20th, 1824, and came to this country in 1831. He began life as an errand boy, and working in a New York printing office. He was a supernumerary at the old Franklin theatre, and one night, an actor named Alonzo Williams, being ill, Bernard took his place, and did so well that he was promoted and was ever afterwards known as Barney Williams. He is remembered as being about the Albany museum, in a subordinate capacity, long before his name graced any play-bill. He then tried the negro minstrel business, about that time coming into fashion, and it was not till 1846, that he became identified with Irish comedy. Just prior to his first appearance here as a star, he had made a successful tour in the south. Three years later, he tried to play *Mose* at the old Olympic, in New York, but only got to the end of the second act, when the boys became so outspoken in their criticism, that the attempt had to be given up. He was almost hooted from the stage. Instead of playing the third act, "Born to Good Luck" was put on, and as *Paudeen*, the actor who an hour before had been treated with scorn, was received with thundering plaudits. This decided him, and ever after, with few exceptions, he played Irish characters. His fellow artists never thought much of his dramatic powers, and those most familiar with him would say, "Barney, you are funny, but you are not an actor." In 1850, he married Mrs. Mestayer *nee* Pray, and after six years' managing and acting, they went to Europe, he playing Irish and she Yankee characters. The Dublin public declared that Barney was an actor, and he was satisfied. Four times he played before Queen Victoria. On his return, he was able to command half

the gross receipts, and amassed wealth rapidly. His real and personal property at the time of his death was estimated at half a million. He died in New York, April 25th, 1876, of paralysis of the brain. He was a brother-in-law of William J. Florence, Mrs. Florence and Mrs. Williams being sisters. Barney's last appearance in Albany, was at the Trimble opera house, in 1871.

July 7th, the name of the Odeon was changed to the Broadway theatre, and a benefit was tendered Mr. John W. Harcourt, Mr. Eddy appearing as *Othello* and Mrs. Eddy as *Nancy Strap*.

There appears to have been no further performance here till August 2d, when the place was opened five nights for the appearance of the Viennoise children, forty-eight in number. The first night there was a slim attendance, but as the merits of the attraction became known, the house was packed and the troupe was re-engaged. It was under the direction of Madame Josephine Weiss, from the Imperial theatre, Vienna, but was brought to Albany by John Moakley, who realized handsomely by the enterprise. Nothing prettier than the dances of these children has ever been seen here. Their various ballet divertissements were entitled *La Pas des Fleurs*, executed by the entire company; *Pas de Hongrois*, *Polka de Paysan*, *Pas de Bergers* and *Pas Styrien*, each by twenty-four dancers; *L'Allemande*, by twenty dancers; *Pas Orientale*, *La Grande Mazourka*, *Gallop des Drapeaux* and *Pas des Moissonneurs* by the whole troupe, and *Les Sauvages et la Mirrour* by sixteen select dancers. The grace, precision and apparent artlessness of these children, left an impression which remains to this day on the minds of those living who saw them.

On the 6th of September, the Broadway opened under the management of Mr. Crouta. In his stock company were the following, several of whom were old Albany favorites: Mr. Wiseman Marshall, Messrs. Burgess, Jordan, Brown, Thompson, Kingsley, Crouta, Lewis; Miss Mary Duff, Mrs. Forbes, Mrs. Stickney

and Miss Greenwood. The opening piece was "Damon and Pythias," *Damon*, Mr. Marshall. Mr. and Mrs. John Greene played a week on their way west.

September 13th was the first night of Edmund S. Conner, who played a line of the usual tragic parts. Mr. Conner was born in Philadelphia, September 19th, 1809, where he made his *debut* at the age of twenty. With good taste, fine head, graceful person and excellent elocutionary powers, he has been a great favorite. Three months after his first appearance here, he married Miss Charlotte Barnes, daughter of "Old Jack," and was long with her in California. Later in life, he was manager of the Green street theatre. He played a star engagement at the Leland opera house, March 15th, 1875, when he appeared for the first time in Albany in twenty years, and for the 877th time as *Richelieu*.

October 11th, Benedict De Bar played *Ralph Stackpole*, in "Nick of the Woods," and *Robert*, in "Robert Macaire." This favorite southern and western actor, although of French descent, was born in London, November 5th, 1812, and began his dramatic career as a stroller. In 1834, he came to the United States and played in the south, where he was always popular. In 1842, he was stage manager of the Bowery. From 1849 to 1853, he was the proprietor of the Chatham theatre, and then went starring as a comedian. He played *Falstaff* 150 times and his portrait in that character adorns the imperial quarto edition of Knight's Shakspeare. De Bar was, at one time, worth \$600,000, and in 1853, owned the St. Charles theatre, in New Orleans, and afterwards the St. Louis theatre. He died in the last named city, August 14th, 1877.

January 1st, 1848, was the first night of Julia Dean and Mr. Thompson, who appeared in "Love's Sacrifice" and after in "Lucretia Borgia," "The Honeymoon," "Ion," "Evadne," "Fazio," "The Wife," "The Wrecker's Daughter," "The Hunchback," etc. Julia Dean was now eighteen years old, having been born in Pleasant Valley, Dutchess county, July 22d, 1830. She came of good theatrical stock, her maternal grand-

father being Samuel Drake, the pioneer manager of the west and south. In 1855, she married Dr. Hayne, of Charleston, South Carolina, son of the senator who had the famous debate with Daniel Webster. Eleven years after, she was divorced from him and married James Cooper, of New York. She died March 6th, 1868. She was a charming *Parthenia* and an ideal *Julia*, at least till her trip to California; after that, Mr. Hutton says, she seemed to have "changed her nature with her name and left her genius with her spinsterhood, on the Pacific."

In March, Eddy played *Hamlet*, *Damon*, *O'Callaghan*, in "His Last Legs"; *Raffaella*, in "The Libertine"; *William Tell*, *Jean*, in "The Ragpicker of Paris"; *Alexander*, "The Carpenter of Rouen," etc. Eddy and Forrest, at one time, were firm friends, but afterwards were bitterly opposed to one another. Forrest brought suit against Eddy once for playing his property, "Jack Cade," but Eddy produced in court, a copy of the play, with "Presented to E. Eddy, by his friend, E. Forrest," written across the title page, in Forrest's own hand.

From the 18th of May till the 3d of July, the Odeon was occupied by the Museum company, who played there while the alterations were going on in their own establishment.

The theatre was finally destroyed in the great fire of 1848, which, breaking out on the 17th of August, in a small shed adjoining the Albion hotel, corner of Broadway and Herkimer street, spread before a strong south wind with great rapidity, taking in both sides of Broadway and Church street, and crossing to the pier, swept every thing thereon, to the cut at the foot of Maiden lane. On the main land, the flames swept to the corner of Hudson street, when the wind changed and drove the fire in an opposite direction. One-thirtieth of the whole city, including about thirty-seven acres, was burned over, and 600 buildings were destroyed in the most densely populated part. The loss was not much short of \$3,000,000.

## CHAPTER XX.

1848-1852.

*Palmy Days of the Albany Museum.*

IN 1848, Mr. John Montague Trimble was engaged to enlarge the Museum. During his life time, he had constructed no less than forty-one places of amusement, a greater number, probably, than any other man in America. He was born in New York, in 1815, his father being a Virginian by birth, and an officer in the navy. Young Trimble was, himself, in the navy for a short time, but soon turned his attention to mechanics, and became stage carpenter at the old Bowery. He, in time, acquired the trades of both carpentry and masonry, and also learned something of architecture. He became famous as the Lightning Builder. Once, when the Bowery burned down, he re-erected it in sixty days. He built Barnum's old museum, Genin's hat store, and other buildings, almost without number, and in an incredible short space of time. During the California excitement, he built many houses which were shipped to the Pacific coast, all ready to be put up. He delighted to make a contract to have a certain number done in a very short time, say forty days, and then do the work in half that period. He understood, thoroughly, the way to employ a large number of men at the same time and at the best advantage. His work seemed always done by magic. Finally, after working many years for other people, he built the Metropolitan (afterward Laura Keane's and the Olympic) theatre in New York, investing in it \$50,000. While building the New

Bowery, in 1859, he went to bed one night and arose the next morning, blind. This was occasioned partly through neuralgia, superinduced by overwork, and was partly inherited. His father, stricken in the same way in young manhood, went mad and died. Mr. Trimble, however, bore up bravely under this painful affliction, although he never did much work afterward. One summer, while sojourning at Middleburgh, Schoharie county, it was suggested to him to come to Albany and change the old Pearl street theatre, then a church, into its original condition. He thought well of the idea, acted upon it, and so, in 1863, became for the first time in his life, a manager. He died at 4 A. M., June 7th, 1867, at 31 Beaver street, of consumption, and was buried in Greenwood cemetery. His career as a manager, will be referred to in another chapter.

The Museum property was a part of the Sprague estate, but the lessee at this time was, and had been for several years previous, Henry T. Meech. Mr. Meech was born in Worthington, Massachusetts, in 1805, and at the age of sixteen came to Albany, and was employed by his uncle, Henry Trowbridge, the former proprietor of the Museum, and at length succeeded him. He married Miss Adeline Hendrickson, of Albany, by whom he had nine children. Becoming interested in the canal business, he at length moved to Buffalo, where he built the Academy of Music, now managed by his sons. Mr. Meech died in Hartford, Connecticut, in 1870.

The enlargement of the Museum was begun on the 18th of May, 1848, the company meantime playing at the Odeon. Up to this time the seating capacity of the saloon had only been between three and four hundred, but by the additions a room was made (including stage) ninety feet deep, fifty feet wide, with a double row of windows on each side. It was claimed that 1,500 people could easily be seated in full view of the stage. The house was divided into a pit, parquette, and one tier of boxes, besides five private boxes, one of which was called "the City hotel box," where the actors not

engaged in the play could sometimes steal in from behind the scenes and see the performance. The interior was handsomely decorated, the entire improvement costing between \$9,000 and \$10,000. From the time of this enlargement till it was given up as a theatre, the Museum was the leading place of amusement in Albany. While many stars played there, its stock company was at times as good as the country afforded. Often we find three or four, or perhaps more, excellent actors engaged for several weeks together, in one combination, playing on a certainty, and sometimes, it must be confessed, to very bad business. As in the palmy days of the old Pearl street theatre, the Park and the Bowery, of New York, were recruited from the Albany stage, so now we find the favorites of this city soon treading the boards of Wallack's and the old Broadway. Mary Wells, Mary Gannon, Mary Taylor, are cases in point. It was no unusual thing to find Mrs. Clara Fisher Maeder, Mrs. Vernon and Mrs. John Drew playing at the same time in the Museum saloon, a coterie of which any theatre in America would be proud.

The opening took place July 3d, 1848, under the acting management of C. W. Taylor, who of course had an address for the occasion. Charley was literary in his habits, and wrote several plays, including "The Water Witch" and "The Goblet of Death," the latter a thrilling temperance drama, with a moral the author would have done better had he heeded it. The address was spoken by H. V. Lovell, the stage manager and leading man, an excellent general actor for many years, after which he retired, sold his wardrobe, and went into the vinegar business. Subsequently he went to New York, and going into politics, became deputy street commissioner. His wife, who also played leading business, was a sister of the danseuse, Miss Turnbull. C. W. Couldock paid Mrs. Lovell the compliment of saying that she was the best *Rose Fielding* (in "The Willow Copse") that he ever had to support him. Other members of the company were Messrs.



Bernard, W. B. Chapman, Keene, Kingsley, Saunders, Mrs. W. H. Smith, Mrs. Sergeant, Miss Mary Gannon, Miss Bernard, and Mrs. Crane.

The opening bill was "The Honeymoon" and "The Maid of Munster," Miss Rose Telbin, an English actress, being the star. "Charming Rose Telbin," as she was known in New York, promised to be a great favorite, but died early the next spring. The opening night was a grand success, and the people were delighted with the new saloon, as it continued to be called, and patronized it well at the start. On the 10th, a benefit was given the architect and builder, Mr. Trimble, at which Miss Fanny Wallack played *Pauline* to Mr. Fleming's *Claude*. Fanny was a daughter of James Wallack, and like all her family, picturesque in attitude and action, besides being graceful, spirited and pretty. She afterward played several star engagements here. She died in Edinburgh, October 12th, 1856.

On the 14th, the Boston City Guard, escorted by the Burgesses corps, visited the Museum on invitation of the manager. July 18th, the charming Viennoise children came and played till the 27th, drawing crowded houses.

On the 31st, Frank S. Chanfrau began his first engagement in Albany, as *Mose*, in "A Glance at New York," and *Jerry Clip*, in "The Widow's Victim." August 2d, he played *Carwin*, in "Theresa"; August 3d, in "The Golden Farmer"; August 4th, *Gilbert*, in "The Idiot Witness," each night appearing as *Mose*, in addition to the other plays. Francis S. Chanfrau was born in New York, February 22d, 1824. From amateur theatricals he became a "super" at the Bowery, and afterwards an actor at Mitchell's Olympic, where he made a great hit as *Jerry Clip*, and next as *Mose*, in "A Glance at New York," Mary Taylor being the original *Lize* (and Fred. A. DuBois, treasurer of the Leland opera house, the original newsboy). This play had been brought out the previous February, for the benefit of Baker, the prompter, was hastily written,

and a coarse, miserable thing, in itself; but Chanfrau, as the soap-locked fireman, was a great success. So well was he made up, that it is said Mitchell, the manager, seeing him in the green-room before the play began, took him for a real fireman, and demanded his business there. The sketch—for it was nothing more—ran seventy nights, and was correspondingly popular all over the country, where Chanfrau took it, and with it won fame and fortune. But the prototype having vanished from the stage of existence, the imitation followed, and “Mose, dat runs wid de hose,” is a creature of the past. Chanfrau’s other hits have been in “Sam” and “Kit, the Arkansas Traveller.” He was, at one time, manager of the Green street theatre, for a short season, and is still a successful star.

On the 10th, Fanny Wallack and Mr. Fleming, began an engagement, and on the 14th, Booth was added to the combination, playing *Othello*, *Sir Giles*, *Sir Edward Mortimer*, *Richard*, etc. He was to have played on the night of the great fire (the 17th), but failed to do so. He was stopping at the Eagle hotel, and the members of Engine company No. 9, rescued his wardrobe from the burning building. To show his gratitude, he put on a red shirt, fell in with the firemen, and worked like a hero all day. That night he came to the theatre, and asked his way to the gas room, which was shown him. Soon after, when time to light up, the gas pipe or metre was found so battered and disarranged, that much delay was caused. Booth said there would be no light that night, and left the theatre. He was accompanied, at this time, by his son Edwin—the present eminent tragedian—then a mere stripling, but who kept as close an eye upon his father as was possible. While acting, the boy sat in a box watching him and reading the play after him, line by line, and when off the scene, was on hand ready to dress him for the next.

Booth is remembered spending the day over the river, about this time, at Ned Clemens’s garden, when he ought to have been at Buffalo, but he preferred to

stay where he was, and told funny stories and sang funny songs all day long. Clemens, his companion, was a brother of John Clemens, a reputable citizen, but Ned was a queer one. He was editor of the *Albany Bellows and State Basin Herald*, which he issued semi-occasionally, when the exigencies of the times and the condition of his finances would permit. James Duffy printed it for him, and he himself, had scarce a dollar invested, but after the great fire he claimed to have been a sufferer by the conflagration, and went around with a petition, and actually raised about \$200, to set the *Albany Bellows* blowing again.

Mr. Stone relates, in his entertaining book, a story of Booth being found drunk in the "Hole in the Wall," in Trotter's alley, one night, when he was expected to play, and in order to guard against a repetition of the debauch, he was taken in a carriage to the old Howard street jail, now the Albany hospital, and there locked up in the debtors' room to get sober, and keep so. In the morning he was found drunker than ever, having induced Jim Boardman, who did chores at the jail, to buy a pint of brandy, and a long Shaker pipe, through which the prisoner obtained the liquor, from a cup outside the grating. Boardman kept the secret, and it was a long time before the mystery of Booth's second drunk was accounted for. A similar story has been related of Cooke and others, and which is the "original" we are unable to say.

Booth died December 1st, 1852, on the passage from New Orleans to Cincinnati, on board the "J. W. Chenoworth." His last moments are thus described by a stranger, who alone was with him in that solemn hour:

"The third day after he was taken, he could not turn over without help; I saw that he was getting in a hopeless condition, and thinking to stimulate his energies, gave him some brandy and water, having to saturate a rag and place it between his teeth, his jaws having become rigid; but on tasting it he made an effort to remove it from his lips, and said, with diffi-

culty, 'no more in this world.' On the fourth day, I asked him if I should read to him from my Testament; he seemed anxious that I should, when I selected an encouraging chapter, and read, while he gave the deepest attention. I then asked him if I might pray for him; his eyes became dim with moisture, and he signified his consent, when I knelt by his bunk, and besought the great Father of us all, before whom he was so shortly to appear, to receive him for the sake of Him who died for sinners. He seemed very grateful, and attempted to put his arms around my neck as I bent over him to smooth his pillow. The fifth day, about one o'clock, he died. I was with him all the morning until the bell rang for dinner, when he said distinctly, several times, 'pray! pray! pray!' accompanied by a beseeching look. At the time of his death, we were below Louisville, where, upon arriving, the captain procured a metallic coffin, and telegraphed to Mrs. Booth to meet the corpse in Cincinnati, which she did, taking it to Baltimore for interment."

August 31st, a benefit performance was given for the sufferers by the great fire, Augustus Addams, George Holland, Barney Williams and Cooke's band volunteering. Tickets to all parts of the house were \$1, but owing probably to the excitement, the receipts were only about \$200. Miss Gannon now left the establishment, and in her place Mrs. James G. Maeder, *nee* Clara Fisher, was added to the stock company, which needed strengthening. James Canoll was also engaged.

For several years from this date, Mrs. Maeder was a resident of Albany, where one or two of her children were born. Her husband, Mr. James G. Maeder, who practiced his profession of music, was welcomed to the city by a complimentary concert, arranged by the leading musicians of the city and given February 8th, 1850, at Van Vechten hall, George W. Warren, Henry Cone and the Misses Cone assisting. It was fully attended and was repeated with success. Mr. Maeder was connected with the theatrical profession only by marriage,

if we except one season in Providence, where, in the fall of 1838, he undertook, in connection with Thomas Flynn, to manage Shakspeare hall, then newly built. Flynn was unpopular, and soon left Mr. Maeder to get on alone, which he did till the 24th of July, at considerable loss. Mr. Maeder died May 28th, 1876.

"Dombey & Son" was produced at the Museum in October, and on the 21st, Mr. and Mrs. Charles Dibdin Pitt made their first appearances here; he as *Richard*, and she in a farce called "*Cleopatra*." These were English actors, who met with high favor, particularly the gentleman. For some reason he did not succeed as well in New York. They were both uncommonly fine dressers. Holland and J. R. Scott came next, and Tom Hyer, the famed champion in the art of self-defence, "appeared" in an exhibition with his trainer. Charles R. Thorne, Henry Placide and Mrs. Coleman Pope, an Englishwoman, followed. She was the *Lady Macbeth* at the Astor Place opera house, the night of the Macready riot, and went through her part on that terrible evening without flinching. Mrs. Pope, although long in retirement, reappeared at a benefit tendered her at Indianapolis, Indiana, May 25th, 1878, and is probably still living. Henry Placide was one of the best comedians the country has ever known. He came of an old theatrical family, and fully sustains its reputation. He lived to the good old age of seventy, and died in January, 1870. Hon. Thurlow Weed was one of the pall-bearers.

November 13th, Mr. and Mrs. Farren played in the standard comedies and tragedies. She had been here before, and was well liked. The Farrens were followed by Julia Dean, who was supported by her father. Eddy came next, and on the 18th of January, 1849, superseded Lovell as stage manager. Julia Dean and the Pitts came again in February. Pitt was the first to produce Bulwer's play of "*Money*" in Albany. Charles T. Smith was added to the company in March. He was a good general actor, and was stage manager for several seasons. He was associated with David

Barnes in managing the Green street theatre, and with Eddy in managing at Troy. He was born in England in 1817, and came to America when quite young. In 1836, he played in Detroit, and in 1848 at the Old Bowery. After leaving Albany, he went to Buffalo, where he was lessee and manager of the Metropolitan theatre at its opening. During the war, he was staff officer with General Stoneman, and then managed theatres in St. Louis and Cincinnati. He married Maria Barton, a vocalist, who died in St. Louis in 1863. Smith died in Buffalo, August 19th, 1869. It was under Charley's management that the "horse drama" was first produced at the Museum. This was the result of some one betting a wine supper that it could not be done. Smith said it could be done, and should be done, and sending for Derr, the *Mazeppa* of those days, it was not long before the passers-by on Broadway were astonished to see a live horse's head protruding out of a window of the upper story of the Museum, snuffing the fresh air. Derr's horses were so well trained that they walked up the two flights of stairs, without the least sign of "kicking." "*Mazeppa*" and other plays of that kind were accordingly produced.

On the 18th of June, Manager Eddy took a farewell benefit, previous to his departure for Boston, to assume charge of a theatre there. Mr. John Nickinson, who has been before mentioned, succeeded him. He had been in the British army, and was admirable as *Haver-sack* in "The Old Guard." He and his daughter Charlotte were great favorites in Canada, and became so in Albany and in New York. At one time, he managed the Utica museum. He died in Cincinnati, February 9th, 1864, while sitting in a drug store. His daughter, at last accounts, was a resident of Toronto.

July 6th, Charley Taylor, who appears to have had more benefits than any other two persons in the city, if we except Charley Kane, announced his farewell, having withdrawn from the Museum to go to the National theatre, in New York. August 22d, he took still another, and this, we believe, was really his last

appearance in Albany, where he had lived so many years, and his head grown as white as the driven snow. He then went to New York and became musical director at the Old Bowery. He died November 16th, 1874, aged about seventy-five. It is said that early in life, he was the confidential clerk of an importing house in Boston, a position which he resigned to be near the prima donna of an opera troupe, with whom he fell in love, and thus was introduced to the theatrical life he lived so long.

July 16th, Mr. and Mrs. George Mossop appeared, the latter being formerly Mrs. Hunt. On the 8th of October, Mr. Mossop died suddenly, at his residence, corner of Broadway and Van Tromp street. He was supposed to be in good health during the day, and was advertised to perform that evening. He was an Irish comedian of merit, and a sweet singer. The following year, John Drew, another Irish comedian, joined the company, and wooed and won the widow Mossop. Drew was born in Dublin, September 3d, 1827. His parents came to America when he was six years old, and settled in Buffalo. John's early days were spent in trying to be a sailor, but he soon took to the stage. His first night at the Museum was May 6th, 1850, and his marriage with Mrs. Mossop took place July 27th following. In 1853, he leased the Arch street theatre, in Philadelphia, where, after an English and Australian tour, he died, May 21st, 1862. In appearance, Mr. Drew was short in stature, and slender in proportion, plain and unpretending in dress and manner, but with always a pleasant word for every one. He was an excellent comedian, but became nearly blind. His widow, the Louisa Lane of many years ago, is at present lessee of the Arch street theatre, and a remarkably well preserved woman. Having been upon the stage since childhood, some exaggerated stories are afloat in relation to her age. Not long since, a gentleman at a hotel table in Philadelphia was remarking upon the pleasure he had enjoyed the previous evening, of seeing Mrs. Drew act, and

expressed particular astonishment that one so old could appear so full of animation. "Why," said he, "I am told she is nearly eighty years of age!" His remark arrested the attention of one who was sitting near him, and who begged him to repeat it, which he did. "And did you notice the elderly lady sitting in the stage box at the right hand?" "I did, and a bright looking person she was too." "Well, sir, that bright looking person is Mrs. Drew's mother. How old must she be?" Mrs. Drew is sixty-two years of age, having been born in England, January 10th, 1818. She is probably the oldest female manager in America. She has been one of the most versatile women on the stage, and still acts occasionally.

Nickinson soon withdrew and Charley Smith became stage manager. The next engagement of special interest, was that of the infant prodigies, Ellen and Kate Bateman, aged four and six. They appeared several nights during the winter, and in April, 1850, came again. They travelled all over England and the United States, being taken to Europe by Barnum, in 1851, where they played before the Queen, and came home to St. Louis with quite a little fortune. Their father was H. L. Bateman, and their mother a daughter of Jo. Cowell, the comedian. Ellen retired in 1860, having married a French gentleman. Kate's theatrical career continues to the present time. As late as 1871, she played in New York, and in 1877 at the Lyceum theatre, London. Her great roles have been *Leah*, *Mary Warner* and *Bianca*. In 1875, she played in "Macbeth" with Henry Irving. Her husband's name is Dr. George Crowe. There is a third sister, Isabella, who is also on the London stage. Their father trained them incessantly. Kate, it is said, practiced the one feature of rushing upon the stage as *Leah*, pursued by the rabble, for two hours every day for a week prior to her first appearance in the character. She is a finished actress. At the close of their engagement, John Croutha took them to Troy and rigged up Apollo hall for their appearance there.



May 27th, Barney Williams came, accompanied by his wife. Her maiden name was Maria Pray. She was born in New York, in 1828, and Charles Mestayer was her first husband. She became a widow, May 12th, 1859, and married Barney, November 24th of the same year. She had been upon the stage since she was a child, and developed into a charming actress. She is said by Ireland, to be the "originator of that curiously constructed stage monstrosity cyclopept, the 'Yankee Gal,'" and as such has much to answer for. She is a sister of Mrs. William J. Florence.

July 6th, Mr. W. F. Gillespie took a benefit, when "The Bandit of Venice" and "Delicate Ground," were presented. Mr. Gillespie is a native of Albany, and in his early years, was much addicted to the theatre. After some months of gratuitous service, he was placed upon the pay roll, at the time the company played in the Odeon, while the Museum was being enlarged, and thereafter, served as prompter, utility man, etc. He also played under Conner's administration in Green street. His theatrical life ended when the war broke out. For the past few years, he has occupied a responsible position in the official force at the Albany penitentiary.

July 8th, we note the appearance for the first time in Albany, of Mr. C. W. Couldock, as *Claude Melnotte*. Mr. Charles Walter Couldock was brought to this country to support Charlotte Cushman, on her triumphant return from Europe, in 1849. He was born in London, April 26th, 1815, and has been on the stage since he was twenty years old. He was the original *Abel Murcott*, in "Our American Cousin," at Laura Keene's, in 1858. He has starred extensively with his daughter Eliza, and in such dramas as "The Willow Copse" and "Chimney Corner," made a national reputation. He is still hale and vigorous, and although naturally less powerful than once he was, is a sterling actor, whose return is ever welcome.

August 6th, Fanny Wallack played *Hamlet* for Mr. Morehouse's benefit. He was afterwards her husband,

and the original *Drunkard*, in a play of that title, a *role*, we are sorry to say, for which his habits fitted him perfectly.

August 20th, Miss Eliza Logan and her father appeared in "The Hunchback," and continued their engagement in similar plays. Eliza was a sister of Celia and Olive Logan, and the wife of George Wood, the western manager. Although not as literary as her sister Olive, she has shown good business capacity; and at one time was part lessee of the Spingler house, New York. She died in New York, January 15th, 1872. The story is told of Miss Logan, that once, while playing in Augusta, Georgia, for her own benefit, she received a number of presents, handed up to her on the stage, with the names of the givers attached. A planter especially pleased with her acting, and having nothing else with him that he could spare, sent her, as a token of appreciation, his negro *valet* (worth then, perhaps, \$1,000), with a card pinned on his sleeve, addressed "To Miss Eliza Logan, compliments of ———." The boy walked around behind the scenes, and presented himself, but the actress declined the gift.

In September, during the state fair, performances were given afternoon and evening. George Vandenhoff and James E. Murdoch played in October, the latter drawing crowded houses and creating great enthusiasm.

November 4th, John Collins, the Irish actor, came, playing in Power's old parts. He was born near Dublin, in 1811. As a singer of Irish ballads, he has rarely been equalled; but he was a very trying man to get along with. He was the first to produce "The Duke's Motto" in this country.

January 23d, 1851, was the first night of Miss Jean Davenport, who now appeared as a full grown actress, in *Julia*, *Pauline*, *The Countess*, etc. She was the first to play *Adrienne* in this country, and made a deep impression in that part.

In June, Mr. Murdoch played an engagement in conjunction with Mr. and Mrs. D. P. Bowers, their first

appearance here, if we are not mistaken. Mr. David P. Bowers was born, made his *debut* and died in Philadelphia, and with the exception of about four years passed in Baltimore, lived in his native city nearly all his life, which was ended June 6th, 1857, by heart disease. On the 4th of March, 1847, he married the eldest daughter of Rev. William A. Crocker, an Episcopal clergyman, of Stamford, Connecticut, the well-known actress of the present day. She was born March 12th, 1830, and went upon the stage at the age of sixteen. After her husband's death, she managed for two years the Walnut street theatre, in Philadelphia, where she had become a great favorite. Her second husband was Doctor Brown, of Baltimore, a near relative of Rev. Mr. Brown, formerly rector at Cohoes. Doctor Brown died in 1867. In 1861, Mrs. Bowers (she did not change her stage name) appeared with much success in London, and reappeared at the Winter Garden, in New York, August 17th, 1863. Since then she has starred all over the country, playing such characters as *Elizabeth*, *Lady Audley*, etc. She is still a leading actress. She and her husband, if we mistake not, played a number of weeks in succession at the Museum.

July 10th, first night of Sir William Don, the English comedian, who, by the way, was born in Scotland, in 1826. He was a baronet, a handsome man, and six feet, four inches in height. He died in Australia, March 19th, 1862, of disease of the throat. He first introduced here the long popular farce of "The Rough Diamond," playing *Cousin Joe*, himself. His wife, *nee* Emily Sanders, was also an actress, and appeared here some time afterwards.

October 27th, Charlotte Cushman began an engagement as *Mrs. Haller*.

November 7th, McKean Buchanan played *Hamlet* and followed with *Macbeth*, *Lear*, *Othello*, and in comedy, and succeeded so well that he was re-engaged. There was one thing "Old Buck" could play to perfection, and that was—draw poker. He was born in Phila-

delphia, February 28th, 1823, and imbued with the idea that he was an actor, performed in all parts of the world, from Albany to Australia. He was a bad imitation of Forrest. He was very methodical, and went through rehearsal precisely as he did a public performance, and insisted on having every thing marked out on the stage for him, with boxes in the places of the senators he was to address in the evening. He died April 16th, 1872, in Denver, Colorado, of apoplexy. His daughter Virginia is a very pleasing actress.

For the Kossuth fund, Mr. Meech offered the gross receipts of the Museum any night between December 28th and January 1st.

January 4th, 1852, was the first night of Mrs. Mary Amelia Warner. She had been the leading actress in heavy tragedy on the British stage, but was now in ill health, and on her return to England, died in October, 1854, of cancer, of which she had long been suffering. She became reduced in circumstances, but was honored by the public patronage and private friendship of Queen Victoria. Henry Morley, writing in 1853, says: "Among other indications of the great respect in which the sick lady is held, it appeared that Her Majesty had not been content with simply subscribing towards the support required by Mrs. Warner's family, now that its prop fails, but that, having learnt the importance of carriage exercise to the patient, with a woman's delicacy, at once found the kindest way to render service, by herself hiring a carriage which she caused, and causes still, to be placed daily at Mrs. Warner's disposal. Her Majesty makes few state visits to the theatres; chance has disclosed, however, how the actor's art may be more surely honored by a courtesy more womanly, and quite as royal." Mrs. Warner appeared here as *Hermione* in "A Winter's Tale." She was accompanied by her husband, older than herself, and dependent upon her. He was not an actor.

February 5th, Charlotte Cushman came again, playing *Rosalind*, *Meg Merrilies*, *Pauline*, *Lady Macbeth*, etc.,

and for her benefit *Queen Katharine*, her greatest character. She was followed by Herr Driesbach and his royal tiger.

Among the many minor actors engaged at the Museum, was Theodore H. Vandeburgh, better known as "Jack Bunsby," a name given to him by Edward Eddy. Jack began as call boy in 1848, and was more useful than conspicuous for many years, at the Museum, the Green street theatre and the Gayety. He played *Toodles* pretty well, and starred in that character in the oil regions, under Ball & Fitzpatrick. He died in Albany, August 9th, 1869, aged thirty-three years.

## CHAPTER XXI.

1852-1855.

*Last Years of the Albany Museum.*

ON the 27th of April, 1852, Celeste appeared at the Museum, and in May, Lola Montez came, accompanied by a troupe of twelve dancing girls. This once notorious woman was born, some say, in 1818, and others in 1824. Her birth-place has also been located at Montrose, Scotland, at Seville, Spain, and at Limerick, Ireland. Her parentage is also "mixed," some saying her father was a Scottish officer, named Gilbert, and that she was christened Marie Dolores Rosanna Gilbert; others that she was born of an Irish father. The truth is, her mother was a Creole, who successively lived with, or was married to natives of Spain and Great Britain, whence the conflicting accounts of Lola's origin. She was well educated, and at the age of fifteen, married an English officer named James, whom she accompanied to India. After a few years, she left him and led a life of adventure in Paris and the other capitals. In 1846, she appeared in Munich, as a Spanish ballet dancer, and made a captive of Louis I., King of Bavaria. Her influence became so great that the ultramontane administration of Abel was dismissed, because that minister objected to her being made Countess of Landsfelt. The students were divided in their sympathies, and conflicts arose shortly before the outbreak of the revolution of 1848 which led the king, at Lola's instigation, to close the University. But a more violent outbreak obliged the king to re-open it, and discard Lola, who fled. Although

her first husband was still alive, she contracted, in 1849, a second marriage with another English officer, named Heald. For this, she was prosecuted for bigamy, and went with him to Madrid, where she deserted him, and soon after, both husbands died. She came to this country in the same vessel with Kossuth, and gave performances from New York to New Orleans and San Francisco, succeeding best in dramas setting forth her own adventures. As a *danseuse* she disappointed public expectation in New York, although she attracted crowded houses for a time. She was graceful, but not brilliant; beautiful, but reckless. In California, she married a Mr. Hull, but he did not live with her long. In 1855, she went to Australia and subsequently returned to the United States. At this time, says Blake, "her face, Spanish in outline, was pale and thin, and her only trace of beauty, her lustrous eyes; her expression was modest and intellectual, and her performance chaste and graceful, though indicating talent of no high order—a disappointment of the prurient expectations of those who, during her engagement, crowded into unwonted seats. She lived, during the day, in retirement, reading religious works, and steadily, calmly, hopefully preparing for death, having full persuasion that consumption had sapped the pillars of her life, and that she was soon to make her final exit." She afterwards lectured in this country and in England. For a while she was a believer in spiritism, and said that she left the stage to mount the platform, in obedience to the spirits, who selected her topics for her, on which to lecture, and prompted her thoughts. She was, afterwards, much attracted by the simplicity and fervor of the Methodists, but she died in the communion of the Episcopal church. Her last hours were passed in a sanitary asylum, at Astoria, New York, where she died in poverty, June 30th, 1861, and was buried in Trinity churchyard. It is said that in her earlier years she gave away fortunes to the needy, and that her last dollar and last days were spent in ministering

to the necessities of the inmates of the Magdalene asylum. Her life, "The Story of a Penitent," was published as a tract. She appeared at this time in Albany as a dancer only, but subsequently, at the Green street theatre, played speaking parts.

On the 31st of August, H. V. Lovell assumed the acting management, Mr. Smith going to Buffalo. There was now opposition, the Green street theatre being open under various managers.

On the same night, the Paterson City Blues, who were the guests of the Burgesses corps, attended the theatre. Miss Mary Wells was a member of the stock company at this time. This lady, so long a New York favorite, made her first appearance on any stage at the Museum, December 23d, 1850, as *Fanny Tubbs*, in "The Ocean of Life." She was born in England, December 11th, 1827. Her career at Laura Keene's, Niblo's Garden and Selwyn's, is well remembered. She was the wife of Richard Stoepels, and died in 1878, one of the first "old women" in the country.

September 20th, G. V. Brooke began an engagement, in which he played *Othello*, *Shylock*, *Sir Giles*, *Sir Walter*, etc. Gustavus Vaughn Brooke was born in Dublin, April 25th, 1819, and made his first appearance in this country at the Broadway theatre, New York, December 15th, 1851, as *Othello*. He was among the finest actors the old country ever sent us. He made a decided hit as *Othello*, in which great character many considered him unsurpassed; and also in the dual *role* in "The Corsican Brothers," now produced for the first time in Albany. He returned to England, and in 1860, visited Australia. On a second passage to that far-off land, in January, 1866, on the steamer London, he perished at sea, leaving Avonia Jones, daughter of the "Count Joannes," a widow. Mr. Fred. A. DuBois, of the Leland, then quite a young man, travelled extensively with Brooke in this country, as his private secretary, but did not come to Albany with him at this time. His agent here took a curious course. He did not represent himself as con-



nected with the actor at all, but went about town as a gentleman who had travelled in Europe and become acquainted with Brooke in England. He constantly spoke his praises, and introduced Albanians to him personally. At the close of the engagement, he made himself known, and assisted in settlement, to the surprise of Meech, who had been kept as much in the dark as any one.

Brooke is said to have been brilliant, magnetic and original, arriving at effects by methods of his own, and imitating no one. In appearance he was tall and well-built, though slight in figure, of a graceful, dignified carriage, and possessed of a most expressive countenance, handsome in repose and capable of assuming every variety of expression. His voice was especially rich and sonorous.

October 4th, Mrs. Anna Cora Mowatt played *Parthenia*, and followed in several similar roles. She was the daughter of Samuel G. Ogden, a New York merchant, but was born in Bordeaux, France, during her father's residence there. In a few years the family (there were seventeen children, of which she was the tenth,) removed to New York, and at the age of fifteen she became the wife of a New York lawyer. The story of her first acquaintance with her lover, who used to escort her to and from school, and of the courtship and runaway match which followed, is pleasantly told in her autobiography. The sole reason for the elopement was the couple's unwillingness to wait a year or two. Accordingly they were readily forgiven, and retiring to Long Island, the education of the child-wife was continued by the husband, who was several years her senior. She was literary in her habits, and from childhood addicted to private theatricals. Her husband failing in speculations in which he embarked, she appeared as a reader in Boston and New York, a project much disapproved by her friends. Accordingly she gave it up for a year or so, and wrote "Fashion," a play produced in 1845 with success at the Park theatre and elsewhere. Her husband having again

failed, this time as a publisher, she made her *debut* as an actress in June of the same year, with much success. She played star engagements in this country and in Europe, being supported by E. L. Davenport. In February, 1851, Mr. Mowatt died, and the widow, after a temporary retirement, began a farewell tour, of which the performances we speak of at the Museum, were a part. Her final retirement took place in New York, in 1854, and soon after she was married to William F. Ritchie, of Virginia, editor of the *Richmond Enquirer*. In 1860, she went to Europe and resided at Paris, Rome, Florence, and near London, continuing literary work till she died—at Twickenham-on-the-Thames, July 28th, 1870.

About this time, according to Brown's History of the Stage, Robert Heller, the famous magician, made his first appearance in America, at this place, but we are without further particulars.

In November, Charley Burke came again and played his version of "Rip Van Winkle," afterwards adopted by his half-brother, Jefferson. In December, we find James Wallack, Couldock and Burke, playing on the same evenings. Andrew Jackson Neafie, who threw up his trade as carpenter to become a tragedian, also played here this month. Neafie was born in New York, in 1815, and although early beset with a desire to go upon the stage, did not appear in a regular theatre till 1839, when he paid Simpson, of the Park, \$300 for the privilege, the money being subscribed by a military company, of which Neafie was commander. He appeared as *Othello* with considerable success, and after some practice in stock companies, starred in this country and in England.

Lysander Thompson was the next star claiming special attention. He came January 7th, 1853, and played several engagements, afterwards appearing with special favor as *Bobby Tyke* in "The School for Reform." A finer Yorkshireman has never been seen in this country. He died in New York, of congestion of the brain, July 23d, 1854, aged thirty-one. He was

the father of the present excellent actress, Charlotte Thompson.

By the middle of January, we find James Canoll installed as acting manager, and two weeks after, F. M. Kent was billed as the proprietor. Kent was a native of Philadelphia, and died in New York in 1857. A new season began, and soon after, many of the old favorites were missing from the company. January 31st was the first appearance of Catherine Sinclair, the late wife of Edwin Forrest, from whom she had been divorced. She appeared as *Lady Teazle*, *Parthenia*, and in similar roles. She had been upon the stage only about a year, having made her *debut* at Brougham's Lyceum, February 2d, 1852, and many there were who questioned the delicacy of such a step, taken while yet the country was alive with the buzz of scandal brought out by the Forrest divorce suit.

Catherine Norton Sinclair, was the daughter of John Sinclair, the vocalist, was born in England, and there she was married to Forrest in 1837. They were mutually smitten with each other, the course of true love for once ran smooth, and they were united in St. Paul's, by Rev. Henry Hart Milman. For ten years their married life was happy, but they had no children that lived, although four were born to them. Despairing of an heir to his fortune, Forrest bought an estate above New York, upon the Hudson, with a view to the establishment, after his death, of a home for superannuated actors, and also a dramatic school. Here the castle, which is still the object of admiration to all who pass up and down the noble river, was built, to serve first, as a home for Mr. and Mrs. Forrest, and after their death, for the object mentioned. In the spring of 1848, circumstances occurred which led to the bitter jealousy of the actor, to crimination, separation, and at length, to a suit for divorce. A cross-suit was immediately begun, and the trial opened in December, 1851, with Charles O'Connor as counsel for the lady. The interest was intense, and public opinion much divided. The result was, an acquittal of the

wife and judgment that Mr. Forrest pay her \$3,000 a year, alimony. Five times he appealed the case, and for eighteen years it was in the courts. Then he paid over the award. Out of \$64,000 coming to her at last, \$59,000 went to the lawyers, and for other legal expenses. What it cost Forrest we cannot say. Another legal complication growing out of the matter, involved N. P. Willis, whom Forrest assaulted and afterwards sued for libel. George Jameison, the actor, of whom Forrest was first suspicious, and who was the author of the famous Consuello letter, was run over and killed by the cars near Yonkers, October 3d, 1868.

Mrs. Forrest was a very beautiful, and at this time (1852), a much talked-of woman. She determined to go upon the stage, and having no money, entered into an agreement with George Vandenhoff to give her lessons and perform with her for half the profits. Her best character, and the only one in which she made a hit, was *Lady Teazle*. Her appearance here, where the friends of Forrest were warm and numerous, occasioned some excitement, and there was a disposition to make matters unpleasant for her. This, however, was happily avoided. A large audience was present, and at first, there were a few hisses, but the applause was so loud and decided as to check all unfriendly demonstration, and her engagement was fairly successful. She is still living in retirement.

In February, the Denin sisters, Sue and Kate, appeared as *Helen* and *Julia*, in "The Hunchback," and as *Romeo* and *Juliet*. They were born in Philadelphia, and in their day were general favorites. Kate, who was two years the elder, married C. K. Fox, in the green-room, at Troy, and at eleven o'clock the same evening, took the train for New York, where the bridegroom was to meet her a day or two later. He failed to keep the appointment, and the next day she sailed on the California steamer to meet her engagements on the Pacific slope. She was afterwards married to Sam Ryan, the Irish comedian, but the connection did not last long, and in 1867, she went to Australia. Sue,

who was the more talented of the two, married F. Woodward, Harry Huntington, the minstrel, and Frank Banol. Jack Winans was the girls' stepfather. Poor Jack was a famous character in Chanfrau's pieces, but was ruined by bad whisky. He died miserably, in the almshouse at Philadelphia, October 21st, 1859, his body being found half devoured by rats.

Others who played here at this time were Joe Jefferson, Mr. and Mrs. H. P. Plunkett (in tragedy), Mr. and Mrs. G. Farren, T. M. Tyrrell, Germon, Ponisi, Brink, Parker, Mr. and Mrs. Frank Drew, T. Watson (an Irish comedian), Lizzie Weston, Harry Watkins and Scoville (a Yankee comedian). The place was now said to be under the joint management of Meech and Canoll.

June 13th, a Miss Mitchell was announced to play *Young Norval*, and the next night Mary Wells took her farewell benefit, and withdrew from the company. Miss Mitchell at this time appeared for only one night, but it was without doubt the favorite Maggie of our day.

The season closed July 30th, and another opened August 8th, under Skerrett & Anderton, with "She Stoops to Conquer." Their reign lasted only till October 12th, and was any thing but satisfactory to the public. During the time, Ben DeBar played *Roaring Ralph*, etc., and Miss Caroline M. Richings made her first appearance here, accompanied by her father, and J. R. Scott played an engagement. Miss Richings was an adopted child; and was born in England. Her dramatic *debut* was made February 9th, 1852, in "The Child of the Regiment," in Philadelphia. Probably no member of the profession has worked harder than she has. For a time she managed the leading English opera troupe of America, and was the first, in fact, to organize a complete company of that kind, but she was finally overpowered by the greater attractions of Parepa Rosa, who hired away from her her best singers. Miss Richings was married to Mr. Pierre Bernard, on Christmas, 1867. Peter Richings has frequently been men-

tioned in these sketches as a favorite actor. His "make-up" as *George Washington* was almost perfect.

In February, 1854, "Uncle Tom's Cabin" was brought out, and had the remarkable run of more than four weeks. This was followed by "Hot Corn," which also was eminently successful.

Although William J. Florence is a native of Albany, we have no record of his appearance here in a professional capacity, till May, 1854, when he and Mrs. Florence played as stars at the Museum. Florence was born July 26th, 1831, in the house still standing southwest corner of William and Beaver streets. His father died in 1846, and William being the eldest of a family of eight children, was called upon for unusual exertion. He first tried newspaper work, and then a New York counting house, but having a taste for theatricals, and becoming a member of the Murdoch Dramatic association of that city, drifted upon the stage and began his theatrical experience at the Richmond theatre, under Chippendale's management, in 1849. December 6th of the same year, he made his New York *debut* as *Peter* in "The Stranger," at the Richmond Hill theatre. The next year he is heard of as playing *Macduff* to Booth's *Macbeth*, in Providence, but soon took to Irish characters at Brougham's Lyceum, and perfected himself as a dialect actor. On New Year's day, 1853, he married Mrs. Littell, a danseuse, whose maiden name was Pray, and who is a sister of Mrs. Barney Williams. Williams and his wife were now in the height of their success as Irish boy and Yankee girl delineators, and Mr. and Mrs. Florence, believing the world was wide enough for another "team" of that kind, decided to adopt the same line, an experiment which proved eminently successful, but the rivalry was sharp and not always good natured. They began their starring tour at the National theatre, on the 13th of June, 1853, and had now reached Albany, where they received a hearty welcome. In 1856, they went to England, where more success awaited them. Florence was the first to bring out "The Ticket of Leave Man" in this country, and

has played the part of *Robert Brierly* nearly 1,200 times. That and *Captain Cuttle* are his favorite characters, although of late his name has been associated with *Hon. Bardwell Slote*, in "The Mighty Dollar," more closely than with any other.

The last of June, Canoll seceded from the Museum, taking a good share of the company with him, and attempted to run the unfortunate Green street theatre, William Henderson succeeding him at the Museum, till August 3d, when the season closed. Another opened August 29th, under Meech & Smith, managers; C. T. Smith, stage manager. During the recess, the lower part of the house had been thrown into one parquette, with upholstered sofas. Mr. and Mrs. Henderson, Bradshaw, Sprague and Barton were in the company. Prices were, for gentlemen fifty cents, ladies twenty-five cents. Just about the same time, the Green street theatre was opened, also under the management of Charley Smith, Mrs. W. G. Noah, of Buffalo, formerly Mrs. McClure, as the star. After two or three nights it was closed again, and Mrs. Noah transferred to the Museum, where a "double" company was advertised. Pantomimes, comedy and tragedy were played by a company in which the Skerretts and Andertons were the principal people. For Mrs. Skerrett's benefit, her daughter Rose, aged sixteen, made her *debut* in "The Serious Family." She became the wife of L. R. Shewell, in 1860. George Skerrett was a respectable comedian, but was afflicted with bronchial trouble, which terminated in consumption, of which he died in Albany, May 16th, 1855, aged forty-five, and is buried at Cypress Hills, Brooklyn. His wife, Mrs. Skerrett, was born in Glasgow, in 1817, and was an attractive soubrette. The spectacle of "Aladdin" was brought out and had the remarkable run of sixteen or more nights. The stars about this time included Collins, the Irish comedian, Miss Makeah (afterwards Mrs. George Vandenhoff), and Margaret J. Mitchell.

From the very first, Maggie Mitchell was a favorite in Albany. Perhaps it is so everywhere, but as our

record will show, at the Museum, at the Green street theatre, and under all circumstances, her visits have ever been as welcome as flowers in May. Her repertory at this time included "Katty O'Sheil," "Satan in Paris," "The French Spy," etc. On the 26th of January, 1855, she was the recipient of a complimentary benefit, the call for which was signed by Thomas B. Morrow, J. C. Cuyler, H. J. Hastings, J. Wesley Smith, John S. Dickerman, David M. Barnes, D. M. Woodhall, William H. Coughtry, and many others.

February 15th, a benefit for the Orphan asylum was given, and on the 26th, James R. Anderson, an English tragedian, appeared as *King James*, in "The King of the Commons," following with a round of legitimate characters. Miss Harriet Kimberly also played a star engagement, in the legitimate.

April 13th, the first and only complimentary benefit ever given Mr. Meech, was tendered him by the company, who, in their letter, said: "The Museum now about closing, has been under your management for a period of twenty years, during which, in good business or bad, salaries of those engaged have always been paid to the day." This was strictly true. Just so sure as Monday came around, salaries were always ready, though paid sometimes with a long face, for frequently, business was frightful. But Meech always preferred to pay certainties, and if there was any money to make, to make it himself. When the Canal bank failed, its notes were regarded as worthless and could be bought for almost nothing. Meech gathered in a stock of them, and refusing any thing less, at last had the satisfaction of having them redeemed dollar for dollar. It is said he made a large sum in that way, and on the whole, went away from Albany pretty well off.

The last stars who played here were Frank Chanfrau and Miss Albertine. We are indebted to William M. Richards for the following figures, showing the amounts received for the benefit performances, which closed the career of the establishment:



April 16 —	Lacy's night .....	\$ 87
" 17 —	Ponisi's .....	45
" 18 —	W. M. Richards's (doorkeeper) .....	174
" 19 —	Mrs. Skerrett's .....	67
" 20 —	Tom Johnson's .....	90
" 21 —	Jack Winans's .....	80
" 23 —	Frank Chanfrau's .....	86
" 25 —	C. T. Smith's .....	88
" 26 —	William Henderson's .....	60
" 28 —	Miss Albertine's .....	118

The last night (April 28th), the following bill was presented :

#### MOSE IN CALIFORNIA.

Mose.....Mr. Chanfrau | Lize.....Miss Albertine

#### THE YOUNG ACTRESS.

Tragedian .....Chanfrau | Marie.....Miss Albertine

#### COUSIN JOE.

Cousin Joe.....Mr. Kane | Margery.....Mrs. Skerrett

Miss Albertine, above mentioned, was long associated with Chanfrau as *Lize*. She is to-day stone blind and in destitute circumstances, in New York, as fit a subject for a benefit as any person who can be mentioned.

And this was the last of the old Museum, about which so much has been said and is still remembered. Many people to-day will say that there was better acting to be seen there, than there has been since in the city. But the *Transcript*, which had a way of speaking its mind in those days, said that for the last few years, the management had been very bad, and the stock companies abominable. But this could not have applied to the days of Mrs. Maeder, Mrs. Drew and Mrs. Vernon.

The "curiosities," as we have before stated, were sold to Dr. Spaulding. The rhinoceros, whose skin had been taken into the building, and stuffed there, was dried stiff and impossible to get out whole, through any door or window the building afforded, and had to be sawed in two. "Jesse Strang" in wax, was taken west, and there did duty as "Murrell, the

Western Highwayman;" but what became of the "balcony band," no one ever had the hardihood to imagine.

Many amusing stories connected with the old Museum are floating about, some of which have found their way into print. The following, told to the writer by Capt. John B. Smith, the Albany bill-poster, were first published in the *Albany Mirror*:

"Business was very bad at times," said Smith, "and Meech was at his wits' end to know how to get through. Somebody suggested to him once that as Charley Kane, the comedian, was a pretty good painter, he might be made useful day-times touching up some of the canal boats, of which Meech owned several. The manager was quick to take a hint where his pocket was interested, and sure enough in a day or two he had a squad of the actors up at the basin, with Kane at their head, laying on paint. Kane was the only one who knew any thing about the business, and showing himself very willing, Meech was delighted at the plan of doubling up this way, and very soon was loud in the praise of Charley Kane, telling what a very smart boy he was. In the afternoon the manager went up again, but Charley was no where to be seen. Meech continued to hold him up as a model; he was such an active youth, but began to wonder where he was; thought perhaps he had gone to mix more paint. The boys winked at one another, but let the old man go on till happening to look over the side of the boat upon a float that had been built for the painters to stand on, there lay his active youth, eyes shut, mouth open, fast asleep. 'Yes, yes,' said the old man, 'he's just like all the rest of you, he'd rather act than work any time,' and striding off he didn't even wake him up. When pay-day came, Mr. Kane was discharged, but recommended to mercy by the stage manager, who suggested that a young man could not develope in all ways at once, and that a favorite comedian might well be excused, if he were a little lazy when it came to

painting canal boats in a hot summer day. Accordingly, he was taken back again.

"But it wasn't all fun at the Museum. We had a tragedy there once, and a real one too. Poor Dick Finn! he was property man, and one night he was examining the muskets to be used in 'The French Spy,' to see whether they were loaded or not. He had fired one out of the window, and snapped another, but that hung fire, and while he was blowing down the muzzle, the charge went off in his mouth. It was between the farce and the beginning of the principal piece. Melinda Jones, the wife of the Count Joannes, as he called himself, was to play the *Spy*. She came upon the stage (the curtain was down, of course,) and seeing what had happened, exclaimed, 'Great God! this man is killed,' and catching him up in her arms (she was a very muscular woman), actually carried him down one flight of stairs, where Dr. March arrived in a few minutes. Poor Finn looked up with the blood coming from his mouth in clots, and asked the doctor if it was going to kill him. The doctor said no, he thought not so bad as that. Finn lingered till the second morning, but he never spoke again. The people in front knew nothing about it till they read it next day in the papers.

"Another time, I recollect, one man *thought* there was going to be a tragedy. It was a German who played the bass-viol, and a mighty good musician he was, too. When Celeste was here, once, her music didn't come, and she hummed over the airs to him, and he took them down and got them into shape for the orchestra—good shape, too. This time Herr Driesbach was to perform here with his tigers in a sensational play. I forget the plot of it, but in order to win the lady the hero had to capture this tiger, who was supposed to be in a cave in the mountains, but who was really in a cage raised up to the top of the scene, and his master, going up a sort of run, the door is opened, the beast sticks his head out, is collared by Driesbach, who has a great struggle with him, making a very effective

scene. Now the musician happened to have a very large red nose, and the boys, laughing at him, had told him the day previous, that if he wasn't careful, the tiger would take his nose for a beefsteak, and he'd get into trouble. He passed it off lightly and at night was at his post as usual, and the old viol did special duty in accompanying the scenes of the drama. The climax was approaching; the door of the cage was about to open, and Driesbach prepared for his struggle with the beast, whose grumbling and roaring was being imitated as closely as possible by the player on the double bass. The tiger appeared and sprang down the run to meet his tamer. The musician, who had all the time been a little nervous, was watching the stage, and as the door opened, it appeared to him the animal had his eye fixed directly on that unfortunate nose. Down came the tiger; away went the bass viol; 'Mein Gott in Himmel!' exclaimed the frightened musician, as he started towards the audience. They saw him coming, and already much excited, thought the animal had really broken loose, and in less than a minute, there wasn't a soul in that part of the house. It was the most effective play I ever saw. No harm was done, although the actors were about as much scared as any body. I tell you, they gave the tiger all the stage room he wanted.

"Another strange thing happened there—a man bit a boy's toe off and did n't know it. It was an acrobat and strong man known as 'The Modern Hercules.' He was an artist in his line, and did some wonderful things, many of them on a standard upon which he would do posturing and which would be whirled round very rapidly with him on it. The *finale* was for him to hold a boy out, extended full length, and only kept from falling by Hercules holding the boy's toe between his teeth, and the rapid whirling of the standard. It was a very dangerous feat and is now prohibited by law, I think; if it isn't, it ought to be. The boy's shoe was of peculiar fashion, the toe of it being made to be taken into the man's mouth and held there. But

somehow there was a mistake this time, and instead of holding on to the shoe, the man bit into the poor fellow's flesh. The act was always loudly applauded, and the audience made so much noise that night that the screams of the little fellow were unheard, or at least, unheeded, and for several minutes he suffered the most excruciating torture. The toe was found fairly bitten off."

One night, Mrs. Estelle Potter was playing *Lucretia Borgia*, at the Museum, when the knife, with which some stabbing was to be done, was missing, and nothing else being found convenient, she attempted the sanguinary deed with a pair of wooden *nut crackers*, which had formed part of the table service of the banquet. The man who was to be stabbed, seeing her coming at him with such a ridiculous weapon, burst out laughing and ran from the stage, and she, to cap the climax, threw the impromptu dagger at his head. Stage discipline was not always very severe at the Museum.

## CHAPTER XXII.

1852-1859.

*Last Days of the Green Street Theatre.*

THE building on Green street, erected as a theatre in 1812, had, since 1819, been used as a church, and as such, had been the starting point of all the Baptist societies in Albany. On the 5th of January, 1851, the last Baptist service was held there, the edifice having been sold to the People's church, a new society, under Rev. George Montgomery West. In March, 1852, the building was bought by a company, for \$6,000, and speedily altered over into a theatre. It opened as such, July 5th, under the management of Henry W. Preston, who, it will be remembered, was the last manager of the Pearl street theatre, previous to its reversion to religious purposes, in 1839. His real name was Patrick Hoy. He was born in Ireland, and was, originally, a hatter by trade. He was divorced under his original name (he being defendant) from his wife, who was the Mrs. Nichols who played leading parts, at various times, at the Amphitheatre and Museum, and later, at the Academy of Music. Preston was a fair actor, but frequently did some strange things on the stage, when under the influence of liquor. Once, while doing *Polonius*, the boys up stairs became unusually noisy and attracted more attention than the actors, whereupon, the Danish prime minister, raising his staff of office like an Irish black-thorn, made a stirring appeal to "the dacency of those divils in the gallery," which put Shakspeare to immediate flight. Preston's end was tragic. He was found at eleven

o'clock one night standing by the river near the steam-boat landing, and being asked by an acquaintance, if he was not going home, replied: "I have no home; the worms have holes to crawl into, but poor men are without shelter." The next instant a splash was heard, and Preston was seen alive no more. Whether he fell or jumped into the water, is not known.

J. H. Oxley was the first star, and the legitimate had the first chance. Julia Daly was the leading lady, and Preston, Byrne, Brand. Martin, and Mrs. McLean and Mrs. Stephens were in the company. Thomas Ward was stage manager, and Duffy and Mullen were treasurers. Jim Crow Rice, W. F. Wood, J. R. Scott, William Don, a ballet troupe, and a lot of trained monkeys, succeeded one another, and then on the 12th of August, came the sheriff, who put in an appearance and took out the scenery. After a short recess, during which the theatre was "closed for repairs," it was again opened September 20th, with the following company: H. W. Preston, P. C. Byrne, T. C. Wemyss, J. O. Sefton, T. P. Lyne, T. C. Tyrrell, C. T. Porter, Charles Kane, H. F. Nichols, T. Martin, Miss Mary Ann Porter, Mrs. Martin, Mrs. Rainsforth, Miss Colburn and Mrs. Holmes. After a few nights of tragedy, and a few more of the dog star drama (Mr. Coney and his trained mastiffs), there appeared for the first time in Albany, Madame Julia de Marguerittes, in the opera of "*La Sonnambula*." She was a little French woman, who, during her short career, created a decided sensation in the sober city. She was the daughter of A. B. Granville, a French physician, and was early married to the Count de Marguerittes. Exiled from *la belle France* for political reasons, they came to this country, and she, by her talents, maintained her husband till the accession of Louis Napoleon, who called him home, and he returned, leaving a deserted wife behind him. She then took to readings and concerts, to support herself, and, obtaining a divorce, was speedily married to George "Gaslight" Foster, as he was called, on account of certain sensa-

tional books he had written, such as "New York Naked," "New York by Gaslight," etc. On the 9th of March, 1852, she made her *début* in the opera of "La Gazza Ladra," at the Broadway theatre, New York.

The next we know of her, she came to Albany on a starring tour, and finding the Green street theatre badly mismanaged, undertook to reform things. Her methods are thus set forth (very likely by herself or husband) in an Albany letter to *The Spirit of the Times*:

Madame de Marguerittes is finishing everything in the most exquisite manner, with new decorations, scenery, wardrobe, etc., and will open with a stock company of very decided talent. There is already a great deal of excitement, almost as much as if the show had begun. The workmen are elbowing the *jeunesse d'oree*, who make a daily excursion, to watch the gradual effects of the waving of the magic wand of taste and knowledge. Some gaze up at the beautifully painted ceiling — others admire the grey, gold and crimson decorations of the boxes. The luxurious comfort of the private boxes, rivaling the wonders of an Italian *palco*, where those beautiful, lazy Italian ladies take their ease, is next an object of discussion, and finally, curiosity concentrates on the wonders of the drop curtain of mirrors, which is to give each individual an opportunity of seeing how he looks when in public, and convince each woman that she is prettier and better dressed than her neighbor.

The manager, who is no more afraid of a Latin *jeu de mot* than she is of paint and scaffolding, threatens to have *Veluti in Speculum* inscribed above it. She it is who has given the design for this drop, as well as for the whole of the decorations. As we all know, from her writings, she is a woman of imagination; but, thank the gods, she is a practical woman, and so, there she is, all day, in a dark shaggy cloak and unpretending bonnet, pencil and book in hand, drawing, talking and explaining, from the furnaces under the stage, to the highest scaffolding. At her suggestion, copies in fresco of Night and Morning — two immortal inspirations of the genius of Albany, Palmer — have been placed over the proscenium.



The mirror-curtain of which the correspondent speaks, was divided in the centre, and ran in grooves, the same as the side-scenes. It cost about \$1.500, but like most of the other improvements, was not paid for, and after the collapse of the Madame's management, was gladly taken back by Reilly, who furnished it. It was very handsome, and the effect, when the theatre was full, was both novel and pleasing. It was said to be the only one of its kind ever seen in America.

The theatre opened December 20th, with "Don Cæsar de Bazan," and "The Irish Valet," Messrs. Tyrrell, Byrne, Chandler, Taylor, French, Hodges, Smith, Mrs. La Forrest and Miss J. Barton appearing. Madame, the manager, pronounced the following address, no doubt original with her :

Methought my task accomplished — but I find  
 The part most difficult remains behind.  
 As yet unseen have I my work performed —  
 By Science guided, by Ambition warmed;  
 But now, I must produce myself, poor me,  
 Who hath not skill, nor science, as you see.  
 'Twas easy to explore the realms of taste,  
 Thence to evoke the temple you have graced.  
 The Golden Wand its magic spell hath wrought,  
 Behold! in these bright forms survive my thought.  
 And now I come to consecrate the shrine —  
 To you I give it — 'tis no longer mine.  
 I would but welcome those benignant powers  
 That blessed the drama in its brighter hours.  
 Once more let beauty condescend to smile  
 On the brief pageant and the gorgeous wile;  
 Once more let gallantry with sense unite,  
 And cheer us ever, as you've cheered to-night;  
 And, if some shadows o'er this picture fall,  
 The sunshine of your smiles will brighten all.

Among those who played here were the Lovells, Mrs. George Jones, Neafie the tragedian, Louis Mestayer, and Joe Jefferson, who had not yet become famous. Meantime the Madame held her position by an uncertain tenure. On the 10th of January, 1853, a number of men, in the interest of Preston, who was seeking, by every means in his power, to get the establishment into his hands again, took possession of the building, and barring out her workmen, armed them-

selves with the swords, guns and other weapons which the stage afforded, and made a determined resistance. A strong body of police were called to the scene, and after a sharp battle, in which several on both sides were slightly wounded, the intruders were driven out, and the Madame, for a time, at least, held the fort.

On the 17th, "Uncle Tom's Cabin," dramatised by Alfred B. Street, was brought out, with the Madame as *Eva*, Miss Charles as *Topsey*. It was not altogether successful, owing, perhaps, in part, to the cast, the Madame, short but stout, and gray headed, being a queer looking *Eva*. The same version was afterwards produced at the Museum.

We find about this time the following cast for "London Assurance": *Sir Harcourt*, Mr. Tyrrell; *Max Harkaway*, Mr. Martin; *Dazzle*, Mr. Mestayer; *Meddle*, Mr. Joe Jefferson; *Charles*, Mr. Byrne; *Cool*, Mr. Kane; *Lady Gay*, Mrs. Lovell; *Grace*, Madame Marguerittes; *Pert*, Miss Charles. Mrs. Joe Jefferson also played here a few times. But troubles and debts accumulated; "persevering and unscrupulous efforts" were made to embarrass the management, and early in February it succumbed to the inevitable, and Madame Marguerittes and Gaslight Foster left Albany forever. He died soon after, and she retired from the stage, and turned her attention to writing for the press. She died in Philadelphia, June 21st, 1866, leaving a daughter, Noemie, who has also become an actress as well as a critic. We are safe in saying that no woman ever came into Albany who created more of a sensation in so short a time, than the Madame. Her plans were all on a grand scale. She had two houses on Hamilton street, for dressing rooms to the theatre, and a mansion on Madison avenue, for a residence. She had a room in the theatre, devoted to the use of newspaper men, and in short, displayed enterprise far beyond any thing seen here before. It was a pity she did not have a fairer chance. Her treasurer, by the way, was John Duff, now of New York.

The next to manage the Green street theatre was

Edmon S. Conner, who opened it March 28th, 1853, he and his wife (*nee* Charlotte Barnes) playing leading business, supported by Messrs. Clifford, Evaine, Wemyss, Rainsford, and Mr. and Mrs. Merrifield. April 30th, Mrs. Conner played *Hamlet*, her husband playing *Ghost*. Harry Watkins, Lysander Thompson, and a ballet troupe played here, after which the place was shut up. Mr. Conner, of whom mention has previously been made, has said recently that he was the original *Claude Melnotte* in this country, at the old Park theatre in New York. (Ireland gives Forrest the honor, and the late "Count Joannes" insisted upon his claim to that distinction.) Conner is now living in his 71st year, near Paterson, New Jersey. A recent interviewer found his "figure still erect, his face unwrinkled, his voice unbroken, his bearing and movement erect and graceful, his eye clear and bright, and his spirits buoyant still."

June 13th, the Howards opened the theatre with "Uncle Tom's Cabin," then in the height of its wonderful popularity. Mrs. Stowe's story was early seen to contain dramatic possibilities, and Charley Taylor, so long connected with the Museum, but then at Purdy's National, in Chatham street, was among the first to grasp at them, and on the 24th of August, 1852, produced the first version seen in New York. It was hastily written, a mere "catch-house" affair (as he afterwards acknowledged), ignoring *Topsy* and *Eva* altogether. It was all *Uncle Tom* and *George Harris*. Meantime, the "Uncle Tom," by which is meant the version that has kept the stage till the present day, grew into being at the Troy museum, under singular and interesting circumstances. The story has been happily told by Mrs. M. H. Fiske: George C. Howard was the manager of the theatre at the time, and had been for a year or so. The play of the evening was "Oliver Twist," in the adaptation of which was a child's character, not retained of late, that of *Little Dick*, the sick pauper boy, who takes a tearful farewell of *Oliver*, as he runs away from the poor-house. With-

out any idea that she would be more than a "dummy," it was suggested that Little Cordelia, the manager's four year old daughter, be dressed as *Little Dick*, and placed behind the paling, for *Oliver* to talk to; but when, at rehearsal, the mother, Mrs. G. C. Howard, who was playing *Oliver*, caught the baby up and went through the scene, the little thing responded just in the proper place, "Dood by — tum again." "Well, now," said Mrs. Howard, "if she is going to do any thing like that, better teach her the lines." And, accordingly, during the day, in her mother's lap, little Cordelia was taught the speeches of *Little Dick*. Night came; the fat baby face was skillfully painted to represent consumption, and duly clad in her brother's suit, and with a little spade in her hand, Cordelia Howard made her first appearance on any stage. On came the fugitive *Oliver*, while Cordelia, according to direction, dug vigorously at the pile of dirt dumped in the corner. "I'm running away, Dick," said *Oliver*. "Lunning away, is you?" replied the little chit. Then with a full perception of the character, but with the most self-possessed oblivion of the written words, the child gave, in her own language, the sense of the scene:

"I'll come back and see you some day, Dick," said Mrs. Howard, as *Oliver*.

"It yont be no use, Olly, dear," sobbed the little actress. "When oo tum back, I yont be digging 'ittle graves, I'll be all dead an' in a 'ittle grave by myself." This in a voice, trembling with feigned emotion, yet clear as a bell, and distinctly heard by every person in the building. Such a shower of tears as swept over that theatre! Actors and auditors were alike affected. The *Oliver* (naturally enough) broke down, but Cordelia's hit and her parent's fortunes were made from that very night.

It was at once decided that such infantile emotional talent as this, must not be wasted, and Mr. Howard began looking about for some appropriate channel through which to present it to the public. The whole

country was talking about "Uncle Tom's Cabin," and thousands of eyes were being moistened at Eva's saint-like sayings. "The very part for Cordelia!" George L. Aiken, a cousin of the Howards, undertook the work of dramatisation, and with Mr. Howard's advice and assistance, in less than a week, it was a thing accomplished. It was produced in Troy, in September, 1852, and had the amazing run of 100 nights, "equal," as Mr. Howard said to the writer, "to about seven years' run in New York, when population in the two cities is considered."

The play was cast in Troy, in part, as follows: *Eva*, Cordelia Howard; *Topsy*, Mrs. George C. Howard; *St. Clair*, Mr. George C. Howard; *George Harris*, G. L. Aiken; *Phineas Fletcher*, C. K. Fox; *Gumption Cute*, W. J. Le Moynes; *Uncle Tom*, G. C. Germon.

Little Cordelia, little no longer, years ago retired from the stage, and is happy in domestic life, but her father and mother, the original *St. Clair* and the original *Topsy*, after twenty-eight years' service, are playing the parts yet, and are likely to for a generation to come. C. K. Fox and his brother, George L., who played the part of *Phineas* in New York (afterwards the great *Humpty Dumpty*), are both dead and lie buried in Mr. Howard's lot at Mount Auburn. Mrs. Howard herself was a Fox, and noted as a child actress many years ago, but, of course, never so renowned as her gifted daughter. Little Cordelia was, undoubtedly, something wonderful in this line. It was not alone people easily impressed with theatrical representations that found themselves bathed in tears, while listening to her speeches. Men of genius, like William Cullen Bryant; men *blase* to the stage like Edwin Forrest, wept like children; and to this day, men say to Mr. Howard, that never before or since, have they seen such consummate acting as that of Little Cordelia. From Troy, the Howards came to Albany, and from thence went directly to New York, and July 18th, brought out the piece at Purdy's National, where it ran almost uninterruptedly till May 13th, 1854.

"I was the first, I may say," said Mr. Howard to the writer, "to introduce one-play entertainments. That is, till the advent of 'Uncle Tom' in New York, no evening at the theatre was thought complete, without an afterpiece, or a little ballet dancing. When I told the manager 'Uncle Tom' must constitute the entire performance, he flouted the idea; said he would have to shut up in a week. But I carried my point, and we didn't shut up, either. People came to the theatre by hundreds, who were never inside its doors before; we raised our prices, which no other theatre in New York could do, and we played 'Uncle Tom' over three hundred times during that engagement."

But to return to Albany: Conner's theatre, as it was now called, opened for the fall season, September 5th, with Mr. and Mrs. Barney Williams as the attraction, to large houses. They were followed September 10th, by Monsieur Bihin, the Belgian giant, who appeared as "The Giant of Palestine." W. R. Goodall, Sir William Don, Estelle Potter, Melinda Jones, W. H. Scoville, Macallister the Wizard, John P. Addams and the Boone children played here, most of them with limited success.

January 10th, 1854, Edward Eddy appeared for the first time in several years, and was well received. After his engagement the theatre was closed till April, when it was opened a few nights by a German opera company. The Conner *regime* was not a pleasant one. The actors were seldom paid, and then only a dollar or so at a time. Some of them were so badly in debt for board that they had to sleep in the theatre, and eat where they could find any thing edible. The building itself was extremely damp, and Conner's fine wardrobe was nearly ruined by storage there. In reply to a letter asking some information on the subject for this work, Mr. Conner writes:

I have no record of the Green street theatre, and only painful recollections of how my poor dear wife and myself labored against loss after loss, night after night; but let

the Past be passed over, for I have many friends in Albany whom I love.

Ever yours,

E. S. CONNER.

In May, Frank Chanfrau made a desperate effort to retrieve the fortunes of this ill-fated establishment, and opened it on the 8th, with Harry Eyttinge as stage manager, and Charlotte Mitchell, the "talented spirituelle comedienne," from Madame Lester's theatre, London, as the star. Miss Albertine also appeared in "The French Spy." The second week, Chanfrau himself played, and on the 19th, was the recipient of a complimentary benefit tendered him by the press of Albany. The call was signed by Croswell & Johnson of the *Argus*; F. W. Seward and John Ten Eyck, of the *Evening Journal*; S. H. Hammond, *State Register*; William Cassidy, Myron H. Rooker, *Atlas*; Carlton Edwards, David M. Barnes, *Morning Express*; Hugh J. Hastings, *Knickerbocker*; R. M. Griffin, *New York Monthly*; J. C. Cuyler, H. L. Godfrey, *Evening Transcript*. The bill included "The Poor Gentleman," "Nan, the Good-for-Nothing" and "Toodles." It was a great success, hundreds being turned away unable to get in. Encouraged by this, Manager Chanfrau brought out "The Last Days of Pompeii," in fine style, and followed it with an engagement of the Ravel and Martinetti families, but it was of no use, and he soon gave up in despair.

On the 29th of June, Canoll left the Museum and set up as manager in Green street. D. Myron was his stage manager, and H. Freeberthyser led the orchestra. The company included H. Bland, Mr. and Mrs. Thompson, Charley Kane, Mrs. Lovell and a number of others. "Moll Pitcher" was the opening play. The season lasted about ten days, when the Philadelphia Star company took possession, with F. N. Drew as acting manager. Mr. and Mrs. John Drew (her first appearance here in two years), Mr. and Mrs. Frank Drew, Mr. and Mrs. D. P. Bowers, L. R. Shewell and William Wheatley were in the company. They opened in "Plot and Passion," and played with success till July 22d.

September 4th, C. T. Smith, who was also stage manager at the Museum, opened the theatre (which had been newly upholstered) for a night or two, but soon gave it up. In October a troupe of acting dogs and goats occupied it, and a little later a band of Ethiopians under A. J. Leavitt and D. Berthelon.

The Museum having closed its doors forever on the 28th of April, 1855, and there being no opposition, C. T. Smith determined to try his fortune once more in Green street, and opened May 3d, with "The Daughter of the Regiment." His company included himself and wife for leading business, Charley Kane as comedian, Mrs. Skerrett and Mrs. Bradshaw. Maggie Mitchell was the first star, coming May 9th, and playing to crowded houses. At her benefit on the 15th, she was publicly presented with a pair of diamond ear-rings, David M. Barnes making the presentation speech. Barnes was in partnership with Smith and in love with Maggie. He was a Southerner by birth, a printer by trade, and much attached to the drama. He came here from Utica, and assisted in two or three newspaper enterprises. Miss Mitchell having far too many admirers to accept the exclusive homage of any one man, declined the honor of becoming Mrs. Barnes, and Rose Eytinge was the next object of his adoration. She made her first appearance in the stock company the following 10th of September, as *Virginia* to Neafie's *Virginus*. She was just twenty years old. Three years previous she had made her first appearance on any stage, as an amateur, in Brooklyn, and then went west with a travelling company. This was her first permanent engagement, and she became a great favorite, her beauty and her talents conspiring to that end. After her marriage with Barnes, they removed to New York, and he went upon the *New York Times*, of which Henry J. Raymond was then editor. Rose Eytinge's life has been eventful, and if fully written would no doubt be of thrilling interest. Not long after the birth of their daughter, Miss Courtney Barnes, Mr. and Mrs. Barnes separated, and the lady being



divorced, married George H. Butler (nephew of Gen. Ben.) and went with him to Egypt. She is now divorced from him also, and playing with success in England. She is still a brilliant, beautiful woman, a fine conversationalist, well informed on all subjects, and an excellent actress.

In the stock company at this time, supporting Miss Mitchell and other stars, was Francis C. Bangs, a young actor, who had been upon the stage only about three years, having made his *debut* at Washington, in November, 1852, at the age of fifteen. In 1858 he appeared in New York, and with the exception of the war period (during which he was in the Confederate service) has been closely connected with the New York stage ever since. Mr. Bangs's fine acting as *Antony*, *Sardanapalus*, *Corporal Antoine*, and *Daniel Druce*, is fresh in the minds of the theatre goers of the present day.

May 21st, Marie Duret, a dashing and spirited actress, played "Jack Shepherd," "The French Spy," etc. It is said of her that she could never play *Mrs. Haller* without going almost into convulsions, and it was argued that there must have been some corresponding passages in her own life. Her name was at one time coupled by report with Gustavus Brooke, the tragedian, but they were never married. She went to Australia the year following, but subsequently returned to England. She was a very daring *Jack Shepherd*, climbing about the stage with all the freedom of one of the male sex. At last accounts she was reported to be in destitute circumstances, in San Francisco.

June 4th, E. L. Davenport appeared for the first time here since his return from Europe, accompanied by his wife, Miss Fanny Vining. Their engagement was a great success, and was repeated.

June 17th, Maggie Mitchell and James W. Lingard, afterward manager of the New Bowery, played for the benefit of Mrs. George Skerrett, whose husband had died here recently. (Lingard drowned himself in July, 1870.) The Denin sisters played an engagement

and then Maggie Mitchell came again. For her benefit, June 22d, her sister, Mary Ann, played *Celia* to Maggie's *Rosalind*, and Emma, another sister, appeared as a dancer. Mary Mitchell (now Mrs. J. W. Albaugh) was born in New York, November 12th, 1834, and had just made her first appearance in Newark, New Jersey, as *Topsy*. Her next appearance was the one above referred to. She now joined the stock company here and played for several weeks. She soon rose to the position of leading lady, which she held in New York, Boston, Philadelphia and St. Louis. In 1863, she went starrng, and in 1866, married Mr. J. W. Albaugh, and they went starrng together. Of late she acts but seldom, her time being occupied with domestic duties, which, as wife and mother, are dearer to her than the triumphs of a life in public, but her appearance on the stage is ever welcome.

Emma Mitchell made her first appearance as a *danseuse* in April, 1853, and five years later played *Justin*, in "The Wandering Boys," at Providence, also for Maggie's benefit. She played one season in Mobile, and then retired.

The season closed July 23d, and from August 6th to 13th, the Buckleys produced their burlesque operas. Of all the burnt-cork performances which the country has ever seen, none have been more artistic than those of the Buckleys in their early days, before death invaded their little band. The music of the operas was given with good effect, a prima donna of merit being always engaged to sing the principal arias.

The fall season opened August 13th, with E. L. Davenport and wife, in "The Scalp Hunters," which had a famous run. During their engagement we notice (September 1st) the first Saturday matinee which was given especially for the benefit of the juvenile portion of the community. It was an innovation not much countenanced at first, but has since become exceedingly popular. Most theatres now give one matinee in the week, but Albany of late years will not be content with less than two, somewhat to the disgust, we fear,

of the actors, however well the public may enjoy the extra performances. The regular Saturday matinee did not become established here till Mr. Trimble's management of the Academy, and then the appearance of the star was a rarity, the stock usually playing unaided, for the extra performance. The Wednesday matinee, as we shall see, was established by Lucien Barnes.

After a week of the Williamses, Neafie played an engagement, opening September 10th, as *Virginus*, when Miss Eytinge made her first appearance, as just stated. This was the era of baby shows. P. T. Barnum and Col. Wood were running one in Van Vechten hall, and at the theatre, a dramatic troupe of sixteen, all of tender age, were playing "Beauty and the Beast," "The Loan of a Lover," etc. During the fall and winter, Mr. and Miss Richings, Eliza Logan, Miss Grancie, W. R. Goodall, Julia Dean Hayne, Wiseman Marshall, and Edward Eddy and wife appeared; Eddy in "Jack Cade," "The Corsican Brothers," and a grand production of "Monte Christo." The Howards came in their everlasting "Uncle Tom," Bangs playing *Legree*, and Miss Eytinge, *Eliza*. Maggie Mitchell played *Dot*, in "The Cricket on the Hearth," and February 14th and 15th, 1856, a complimentary benefit to the Richings was given, two nights.

March 3d, first appearance of Charlotte Crampton, who played for the benefits, on one occasion appearing in the principal *role* in "The Corsican Brothers." Charlotte Crampton might have been one of the most famous actresses of the day, were it not for unfortunate habits. She was born in 1816, and made her *debut* at the age of fifteen, in Cincinnati. She was, at that time, a *petite* and lovely brunette, with a voice wonderfully strong for so slight a girl, and with all the requisites for what is now called an emotional actress. But she chose the more robust types, and particularly enjoyed playing *Hamlet*, *Shylock* and *Richard*. She was acknowledged to be more than ordinarily good in male parts, and in the west, was called

the Little Siddons. Celia Logan says she had, naturally, more talent than Charlotte Cushman, (?) but unlike the greater actress, this other Charlotte, hot-headed and warm-hearted, threw away both her money and her affections, disappointed the managers, disgraced the profession, and ruined herself. One bitter cold night, in Boston, after playing *Mazeppa* to a crowded house, she jumped on her horse in stage costume and rode home through the streets, followed by the rabble. After her star had set, and she could get no engagements, she fell into poverty, but was befriended by a Boston lady, who discovered that the actress was also a fine French and Latin scholar, and obtained pupils for her. Now, for a period, she tried to reform, signed the pledge, and joined the Baptist church. Her temperance lectures in Hanover street are still remembered as being productive of great good. But her reformation was only transient, and before the war broke out, she was leading her old life again. Her son joining the army, she, although now more than a middle-aged woman, became a vivandiere and followed her boy's regiment through the campaign. Among her last appearances in Albany, that we remember, was playing *Meg Merrilies*, in Booth's company, at Martin hall, in January, 1873, when Booth, himself, found it inconvenient to fill his engagement. She was then very decrepit, and could hardly climb the stairs. She died in Louisville, October 5th, 1875. Her name at one time was Mrs. Wilkinson, and she was a sister of Charley Smith's first wife.

The season closed March 30th, and another opened April 15th. On the 21st, Agnes Robertson, "The Fairy Star," appeared in "Andy Blake," written for her by Dion Boucicault, her husband, who accompanied her, but did not act. They had been married three years. Mrs. Boucicault has since been the original of the leading female characters, in many of her husband's plays and adaptations. She is a native of Edinburgh, was born in 1833, and made her *debut* at the Princess's theatre, London, 1851, and first appeared

in America, at Montreal, in September of the same year. Of late, she has resided in England, her husband allowing her a separate maintenance. Mr. Boucicault is one of the very few prominent actors in America who have never appeared on the Albany stage:

On the 1st of May, Smith joined Eddy in leasing the Adelphi theatre in Troy, and various minor attractions were produced at both places till June 7th, when the Green street theatre passed under the management of C. H. Losee, former bartender of the Museum; F. Chippendale stage manager. The address written by Solomon Southwick and spoken at the opening of the theatre in 1812, [see page 42,] was repeated June 9th, when Maggie Mitchell appeared as the first star under the new management, in "The Little Treasure." She was followed by S. W. Glenn, a Dutch comedian (the first of the Dutch *Richards*), Pyne & Harrison's opera troupe, in "Sonnambula," and "The Bohemian Girl," and they by the Buckleys, the season closing July 16th.

The 1st of September, found William Henderson associated with Losee in the management of the Green street theatre, and his wife, Mrs. Ettie Henderson, in the company, which also included Mr. McWilliams as leading man, and a Mr. Burke (not Charley), as comedian. The stars who played here at this time were Annette Ince, a pupil of Peter Richards; the Howards in "Uncle Tom"; H. Gardiner Coyne, a comedian whose real name was Gardiner, and cousin to John Drew; Emma Stanley, in an entertainment entitled "The Seven Ages of Woman"; James H. Taylor, a good tragedian, still on the stage; John Drew, in Irish characters; A. H. ("Dolly") Davenport and his wife, Lizzie Weston (from whom he was afterwards divorced, and who became Mrs. Charles Mathews); the Richings, and others of lesser note.

The season was remarkable for the production of what are known as "sensation dramas," many of which were arranged by G. L. Aiken, who had made such a hit with "Uncle Tom." He then tried his hand at "Dred, a Tale of the Great Dismal Swamp," and even

prepared the "Key to Uncle Tom's Cabin," for the stage. He next took hold of the *Ledger* stories, which just then were in almost every family. "The Gun-maker of Moscow," ran here for twelve nights; "The Mystic Bride," for a week, and "Orion, the Gold Beater," for two weeks.

February 2d, 1857, Lola Montez, just returned from California, began a week's engagement, appearing in "The Eton Boy," "Follies of a Night," and "Lola in Bavaria." She was never long without an adventure, and at this time, came near being drowned, by making a perilous crossing of the Hudson in a skiff, amid the floating ice. She got over finally in safety, but part of her wardrobe was carried down stream. By going to Troy, she could have avoided all danger, but her love of notoriety led her to offer \$100 to be carried across here.

In March, Mrs. McMahon, a well-known New York lawyer's stage-struck wife, made a sort of "Count Joannes" exhibition of herself for several nights. She was followed by W. R. Derr and two horses, and the season closed April 4th.

Another season began May 4th, with Avonia and Mrs. Melinda Jones, as the stars. Haviland, Heartwell, Hutchinson, Kane, Ryan, Mrs. Archbold and Mrs. S. Barnett were in the company. Mrs. Jones played *Romeo* to her daughter's *Juliet*. Avonia, whose father was the alleged "Count," was born in New York, July 12th, 1839, and died there October 5th, 1867. During a visit to England in 1861-2, she married Gustavus Brooke, the tragedian. Stone says the mother, Mrs. Jones, was known in the west as the "Man Flogger," from having cowhided more actors and editors than any other representative of the weaker sex. George Jones, born in 1810, was at one time an actor of considerable ability, and was for three years attached to the Bowery theatre. He claimed to be the original *Claude Melnotte* in America, first playing the part in Boston. Of late years he became famous, or rather ridiculous, by his assumption of the title "George, the Count Joannes."

He was admitted to the bar, and practised law, but in the court was laughed at almost as much as when he returned to the stage to play tragedy. It was considered great fun to hoot at him on these occasions, and audiences and reporters exhausted themselves in efforts to make the performances absurd. He died December 30th, 1879. His sanity had long been questioned.

Eddy came in May, and was supported by Mr. and Mrs. C. T. Smith. He was succeeded by John Brougham, who was associated with Miss A. Clifton. They played two weeks, and were followed by the Florences, and they by Harry Lorraine in "*Belphegor*" and other tragedies. Manette Minnie Montez, billed as the sister of Lola, made her first appearance on any stage in "*Plot and Passion*," June 25th. She was really the sister of Lola's treasurer, and her right name was Foland. The Losee-Henderson management closed in June with the stock in "*Aladdin*." Mr. Henderson has of late been manager of the Standard theatre in New York, and was last in Albany with a "*Pinafore*" company. His wife, Mrs. Ettie Henderson, was the first to play "*Fanchon*" in Great Britain. She is the daughter of Henry Lewis, and was educated at the Convent of Notre Dame, in Cincinnati. In that city she made her first appearance. She is still upon the stage, and played at the Leland, the present season (1879-80) in "*Almost a Life*," dramatised by herself.

The Keller troupe occupied the place for one or two weeks, with tableaux, etc., and August 31st, C. T. Smith resumed management with T. Finn, stage manager, and C. L. Underner, as leader of the orchestra. Maggie Mitchell was the first star, playing *Paul* in "*The Pet of the Petticoats*," *Naramatah* in "*The Wept of the Wish-ton-Wish*," "*The French Spy*," etc. Lorraine, Miss Kimberly, R. Johnson, Avonia Jones and her mother, Coyne, Irish and Leffler, Yankee comedians, the Wallers, and other stars, shone more or less brightly. On the 5th of October, William E. Burton began a short engagement, playing "*The Serious Family*," "*Toodles*," etc. He also played the same

evenings in Troy, being conveyed from one city to the other by fleet horses. This, so far as we know, was the first appearance in Albany of the greatest low comedian of the age. William Evans Burton was born in London, in 1804, and was intended by his father—a man of learning and piety and author of “Biblical Researches”—for the church. He received a classical education, and at the age of eighteen assumed direction of his father's printing office, and published a monthly magazine. Thrown into the society of actors, and himself a popular amateur, the step to the stage was easily taken. At the age of nineteen he married; and two years later his father died. Young Burton continued the printing business for his mother's sake, till 1830, when he abandoned it for the stage. He at first played all sorts of characters, but soon adopted the line which was his peculiar *forte*. His American *debut* was made at the Arch street theatre, Philadelphia, September 3d, 1834, as *Dr. Ollapod*, and *Wormwood*. His first New York appearance was February 4th, 1839. He managed theatres in Philadelphia and Baltimore, and in 1848 opened Palmo's opera house, in Chamber street, as Burton's theatre. His first great hit was the production of Brougham's version of “*Dombey & Son*,” in which the manager played *Captain Cuttle*. Other successes followed, and his *Thodles*, *Aminadab Sleek*, *Micawber*, *Poor Pillicoddy*, *Paul Pry*, *Tony Lumpkin*, etc., became standards of excellence which competitors aimed at in vain. In 1856 he leased the Metropolitan theatre in Broadway, and managed it under the name of Burton's new theatre till 1859, when he went starrng. Soon after, his health failed, and in February, 1860, he died, in New York, of heart disease. As Hutton says, Burton was probably the funniest man that ever lived; he was the best known man in New York, if not in America, while his Chamber street theatre was better known throughout the Union, than any other building in the United States. Many a man went to that theatre who never went to any other, and there Burton amassed a fortune, estimated by some at



a million. His Broadway theatre was not so successful; people began, after a while, to suspect that Burton's fun was a trifle coarse, as no doubt it was; but the humor was always genuine, and in pathos he was not lacking. His facial expression, "mugging," as the profession call it, was simply unapproachable. He created such parts as *Aminadab Sleet* and *Toodles*, and all who play them to-day play as near like Burton as they know how. He was literary, both in taste and habit, and contributed frequently to the magazines. He collected one of the most extensive dramatic libraries in this country, and published a "Cyclopædia of Wit and Humor."

November 10th, Mons. Carlincourt, a magician, advertised to shoot a boy from a cannon, but it was not really done. The boy was taken out of the breech of an imitation cannon, and carried to the flies, from which, after the gun had been pointed upwards and fired, he came sliding down the wire in a cloud of smoke.

November 24th and 25th, Charlotte Cushman played *Lady Macbeth* and *Meg Merrilies*. Then came a diorama, and December 7th, the Howards in "Uncle Tom," "Dred," "Ida May," and "The Lamplighter."

December 21st, Marsh's Juvenile comedians played quite a long engagement, producing for the holidays, "The Naiad Queen." The Marsh troupe proved a school from which a number of well-known professionals graduated. Louis Aldrich was one, his wife Jennie Arnot, was another; the Webb sisters, and Ada and Minnie Monk, also belonged to this troupe. It was organized June 1st, 1855, and after travelling from Maine to California, and thence to Australia, disbanded November 12th, 1863, in San Francisco.

January 4th, 1858, Mr. and Mrs. Waller were here, and January 19th, Matilda Heron was announced to appear as *Camille*. Although not the original *Camille* in this country, Miss Heron, for many years, claimed the part as her own, and bitterly assailed those who attempted to rival her. She was born in Ireland,

December 1st, 1830, came to this country when very young, and was the dramatic pupil of Peter Richings, making her *debut* February 17th, 1851, at the Walnut street theatre, Philadelphia, as *Bianca*. Two years after, she went to California, and in 1834, returned to the East as a star. It was the winter of 1856-7 that she first appeared in her own version of "Camille," at Wallack's theatre, with Sothorn as *Armand*, scoring a great success. Thereafter, she made it her leading *role*, and is said to have received, in playing it, not less than \$100,000. There was a time when this actress and this play were the rage. She was brilliant and accomplished, and numbered her admirers by the hundred. December 24th, 1857, she married the leader of the orchestra at Wallack's, Robert Stoepel, and in 1861, appeared at the Lyceum theatre in London. On her return, she played "Medea," as adapted by herself from the Greek of Euripides. She died in New York, March 7th, 1877. Her last days were dark, and her actions in public were such as to indicate insanity, as the most charitable explanation. She gave up acting, at least, only appearing at intervals, and gave dramatic lessons, Agnes Ethel being one of her pupils. Her last appearance was in April, 1876, for the benefit of her charming daughter, Bijou Heron. We have said Miss Heron was announced to appear. She played two acts, but in the third, owing to some remissness on the part of the *Armand*, refused to proceed. Mr. Smith, the manager, then came forward and offered to play *Armand* himself, if the audience would give him time to black his boots. The audience were willing, but the star was not, and utterly refused to go on. Albany had to wait several years before it saw the remainder of Matilda Heron's master-piece.

"The Poor of New York," afterwards known as "The Streets of New York," was produced in January, and while playing this, the establishment closed. W. M. Fleming opened the theatre April 12th, with Sallie St. Clair in "The Bride of an Evening," another *Ledger* story. Miss St. Clair became the wife of C. M.

Barras, author of "The Black Crook." She died in Buffalo, April 9th, 1867.

Fleming's career was decidedly cloudy. About this time the Wallers played a night or two, Mrs. Waller appearing as *Iago*. The walls of the building were considered dangerous, and some people were actually afraid to go there. (Meantime Leavitt's "negro opera house" did a good business, but not long after so degenerated as to be made a subject for the attention of the police.) May 10th, the Star sisters in "The Three Fast Men," were the attraction. These were the girls well known afterwards as Helen and Lucille Western. They were the daughters of a cigar maker who died in Binghamton in 1858 of consumption, and were now fifteen and sixteen years old. Their mother married William B. English, who conducted their starrng tours. "The Three Fast Men" was a sensational drama of the extreme class, and had a protracted run wherever produced. In 1861, Helen married a Baltimore lawyer, from whom she was divorced, and in August, 1865, married James Herne, at one time in the stock company of the little Gayety. She made a specialty of "The French Spy" and similar pieces, and at last died in Washington, December 11th, 1868. Lucille, in after years, became the well-known exponent of emotional dramas, like "East Lynne" and "The Child Stealer." During the war she travelled with the Davenport-Wallack combination, playing *Nancy Sykes* in "Oliver Twist," to Davenport's *Bill* and J. W. Wallack's *Fagin*. She died in Brooklyn, January 11th, 1877, while playing a star engagement in the Park theatre. She was the wife of James H. Meade. Her first great hit was in the dual role in "East Lynne," as dramatised by Clifton W. Tayleure, a part which she at first refused even to rehearse. It is estimated that it afterwards brought her over a quarter of a million dollars, all of which was frittered away by others. Her life was one of incessant toil without fruition. Had her great

powers been properly directed, far different would have been her record.

From June 16th to August 7th, C. H. Losee ran the theatre, with J. B. Howe and Lizzie Emmons in tragedy, the Star sisters, and the Keller tableaux. In October, Tyrrell and Allen brought out "Cherry and Fair Star," "The Flying Dutchman," etc. Then J. Harrison had the place, and in November it was open with sparring exhibitions.

September 7th, 1859, after the little Gayety had opened, C. T. Smith began opposition to it with the old theatre, bringing out Burton and Mrs. Hughes in "The Serious Family," "Dombey & Son," "The Original Jacobs," etc. This was the last appearance on the Albany stage of Mrs. Esther Hughes, who forty-six years before assisted as leading lady at the opening of this very Green street theatre, then being known as Mrs. Young. She retired the next year, and died in 1867. From this starring tour Burton returned to New York in poor health, and also died early the following year.

September 27th, Mary McVicker, aged nine, appeared as *Little Piccolomini*, *Little Pickle*, etc. This lady is now the second wife of Edwin Booth, whom she married June 7th, 1869. Her real name was Mary Runnion.

October 8th, C. T. Smith left the old theatre abruptly, and appeared at the Gayety, Sidney Smith taking his place as manager. Sidney was the brother of Capt. John B. Smith, of Albany, and was afterwards stage manager at the Academy of Music. Naturally he was an excellent comedian, but was too modest to push himself forward, and thus failed of making the success which many men of less talent often attain to. Smith was at first employed as carpenter at the Museum, and did many little parts till he made a hit as *Marks*, the lawyer, in "Uncle Tom." His best characters were *Bob Brierly* and *Danny Mann*. At one time he played one of the *Two Dromios*, in New York, Billy Florence playing the other. From here Smith went to Cincinnati and, in company with Dr. Collins, leased

the National theatre, and died there November 22d, 1864.

On the 10th of October, the building was sold at auction, under foreclosure of a mortgage held by Dr. Eugene Andrews, to Thomas Farrell & Co., who bought it for \$28, subject to incumbrances, which amounted to more than it was worth. In this way, however, Farrell & Co., who were owners of the Gayety, hoped to get control of the opposition theatre, but soon lost it through a defect in the title. In November, Blondin, the rope walker, appeared here, and the following month it was complained of as a nuisance and declared such by the board of health.

From this period the old Green street theatre sank out of sight, as a legitimate place of amusement. During 1861, and afterwards, it was run as a concert saloon by Captain John B. Smith and others. Adah Isaacs Menken appeared here for the first time in her life as *Mazeppa* (of which, hereafter), and crowded the house nightly. Some excellent variety talent was engaged, and during the war, a thriving business was done. In November, 1861, the Carter Zouave troupe, composed of seven girls, ranging in age from seven to eleven years, made their first appearance on any stage at this place, and afterwards, were very successful. Smith probably made more money here than any man who ever undertook to run it. We see no reason, however, for making its subsequent career a part of stage history, and turn back to the little Gayety.

## CHAPTER XXIII.

1859-1861.

*The Gayety Theatre in Green Street.*

ON the 30th of March, 1859, the Gayety theatre, situated on the east side of Green street, two or three doors south of Beaver, was opened to the public by A. J. Leavitt and D. Allen, lessees. Leavitt, the banjo player, had, for several months, run an "opera house," at No. 22 Beaver street, and aspired to something higher. He was to be the manager, Allen stage conductor, and Herr Zeller was to conduct the orchestra. Ernest Zeller was, for many years, a well-known musician of Albany, and an excellent violinist. He kept the Belvedere house, on Beaver street, and died there May 15th, 1879. The monied man in the concern was J. H. Putnam, a butcher, and cousin to Leavitt. He kept a market corner of Columbia street and Broadway.

The building had been occupied by Mr. Van Gaasbeek as a carpet store, and by Mr. Blair as an upholstering establishment. It was now converted into a small but neat theatre, by Dr. J. Monroe, a dentist, whose versatile genius included the architecture of teeth, theatres, and finally, of wooden legs. Six hundred people could, with difficulty, be crowded into the place, but five hundred was considered a big house.

The opening night, the new company was cast as follows:

## LONDON ASSURANCE.

Sir Harcourt Courtley.....	Mr. Elmore
Charles Courtley.....	Mr. Thompson

Dazzle.....	Mr. Allen
Max Harkaway.....	Mr. Salsbury
Dolly Spanker.....	MR. ALBAUGH
Mark Meddle.....	Mr. Kane
Cool.....	Mr. Stiles
Martin.....	Mr. Morton
James.....	Mr. Gardiner
Lady Gay Spanker.....	Miss Amy Frost
Grace Harkaway.....	Mrs. Salsbury
Pert.....	Mrs. Allen

"Sketches in India" was also produced, and an opening address by Mr. Pinckney, was delivered by Amy Frost. The play was well put on the stage and well acted. The Richings, Caroline and her adopted father, were the first stars and produced, among other novelties, a version of Bulwer's "What Will He Do With it?" and "Louise de Lignerolles," the latter play having quite a run on account of a similarity in its plot to the Sickles tragedy, about which there was then much excitement.

The Richings were followed by Mr. and Mrs. Chanfrau for two weeks, and they by J. B. Roberts, tragedian, and he by Julia Dean Hayne, as *Camille*, *Adrienne*, etc. Business, at first, was good, but soon dropped down below the paying point, and Putnam, after a few poor houses, became tired of making up the losses, and the company refused to play. For a day or two, matters looked dark for the new establishment; then Thomas Farrell was induced to take an interest in the enterprise, and Col. Jacob C. Cuyler, of the *Express*, was made treasurer, Allen being retained as stage manager. Mrs. Hayne played out her engagement, and May 23d, James E. Murdoch appeared, playing to bad business; one night, to as low as \$12. This was a great disappointment, as Murdoch, hitherto, had always drawn well. May 30th, the Richings began a week, and June 4th, the season closed, all demands against the management having been promptly met.

The second season opened September 3d, with John W. Albaugh as acting and stage manager, and Under-

ner, leader of the orchestra. The stage had been deepened twelve feet. The company included Mrs. H. C. Rynor, Mrs. W. L. Ayling, Louise Morse, Lizzie Kincade, George Kames, J. W. Albaugh, J. R. Spackman, J. T. Ward, Charley Kane, Charles Bishop, M. M. Loud and James T. Herne. The bill was "Love's Sacrifice," cast as follows: *Margaret Elmore*, Mrs. H. C. Rynor; *Herminie*, Mrs. W. L. Ayling; *Manou*, Miss Louise Morse; *Matthew Elmore*, George S. Kames; *Paul LaFont*, J. R. Spackman; *St. Lo*, J. W. Albaugh; *Eugene DeLorme*, James T. Herne; *Jean Ruse*, Charles Kane; *Friar Dominic*, J. T. Ward. "Sketches in India"—*Tom Tape*, J. W. Albaugh; *Sir Matthew*, J. R. Spackman; *Count Glorieux*, Charley Kane; *Milton*, J. T. Herne; *Dorrington*, M. M. Loud; *Sally Scraggs*, Mrs. Ayling; *Lady Scraggs*, Miss L. Morse; *Poplin*, Miss L. Kincade.

The acting and stage manager, Mr. John W. Albaugh, was, with the exception of the call boy, the youngest man connected with the theatre, having been born in Baltimore, September 30th, 1837. Although not descended from a dramatic family, he had an early penchant for the stage, and while quite young took part in amateur performances. His first regular appearance on the stage was at the Baltimore museum, under the management of Henry C. Jarrett, Joe Jefferson, stage manager, on the 1st of February, 1855, as *Brutus*, in "Brutus, or the Fall of Tarquin." A Baltimore paper of that week, in speaking of the Museum, said:

Though young in years, and lacking experience, Mr. Albaugh acquitted himself in the most creditable manner, and it was universally acknowledged that his was the best "first appearance" that had been made here for some time. He has much talent, and will, no doubt, make a good actor, if he should adopt the profession. Jefferson's comic song of "Villikins and his Dinah" continues in high favor, and is received nightly with shouts of laughter.

In the month following, Mr. Albaugh appeared as *Hamlet*, at a benefit complimentary to himself. His



first regular engagement was as second walking gentleman in the Holliday street theatre (of which he is now manager), under John T. Ford, for the season commencing August 20th, 1855, salary \$8 per week; pretty good pay in those days. The next season, 1856-7, he was with Charles T. Smith, at Troy, engaging as first walking gentleman, and going up through the regular succession to leading business. In 1858-9, he played juvenile business at Pittsburgh, and then came to the Gayety, under engagement as heavy man. His surprise and indignation at finding himself billed for *Dolly Spanker* (light comedy) in "London Assurance," the opening play, were somewhat mollified by noticing his name printed in larger letters than any of the others, and accepting the part, he made a hit to start with. From that day to this, Mr. Albaugh has steadily grown in the good graces of the people of Albany, till we doubt whether his popularity was ever equaled by that of any other actor or manager the city has ever had. One night, soon after the second season of the Gayety opened, the leading man who was to play *Bloody Nathan*, in "Nick of the Woods," was found, towards evening, disgustingly drunk. Albaugh got him home and to bed about six o'clock, hoping that he would recover his senses sufficiently to appear in "Nick," which was the last play of the evening. Just about the time for the curtain to go up, however, *Bloody Nathan* was heard of in Green street, drunker than ever. There was no help for it; some one must be substituted; the papers had already remarked on the disgraceful condition of the leading man, as he appeared in public the first night he played here, and the credit of the theatre was at stake. Albaugh, who was cast for a part in the first play, undertook the role of *Nathan*, and actually did all his studying at intervals when he was not on the stage during the first play of the evening. Before the curtain rang up on "Nick of the Woods," an apology was made for the short study, and then the play proceeded. Albaugh was greeted with applause, and stimulated to do his best,

acted as well as he ever did in his life. The hit was tremendous, and at the close of the play, the audience arose in their seats and gave three rousing cheers for Albaugh. He was an honorary member of Ransom hose company No. 3, and his portrait, in a heavy gilt frame, hung in their rooms. A dramatic association was named after him, and both organizations were present at his benefit, March 9th, 1860, the firemen in full dress. These facts are mentioned to show that Mr. Albaugh's popularity is not of mushroom growth, but has existed, in Albany, for nearly twenty years.

Mr. Albaugh next went to Montgomery, Alabama, just as the war broke out, and happened to witness the inauguration of Jefferson Davis. The next year he played in Boston, Washington, Philadelphia and the west, and for three years was leading man in Louisville. We then, in 1865, hear of him in New York, supporting Charles Kean in his engagement at the Broadway theatre, and playing there the remainder of the season. In 1866, he married Mary Mitchell, and went starrng for a while. In 1868-9, he was manager of the Olympic theatre, as associated with Bidwell & Spaulding, in St. Louis. In 1870, he returned to Albany, and was stage manager for the Trimble opera house, under Lucien Barnes. From there Mr. Albaugh went to New Orleans as partner with Ben De Bar, in the management of the St. Charles theatre. A season of managing in Montreal, a little more starrng, and then he became manager of what is now the Leland opera house, Albany, opening it November 24th, 1873, since which time he has been sole lessee. In 1878, he played a star engagement under Edgar & Fulton, in what is now Daly's theatre, New York, appearing as *Louis XI.*, and winning almost universal praise from the New York critics. He is, at the present time, manager of three theatres: The National, in Washington, the Holliday street theatre, in Baltimore, and the Leland, in Albany.

To return to our record: The first stars at the Gayety this season, were the Lonsdale sisters, Annie and

Addie, in comedy. These were English girls, and very clever artistes.

On the 21st of September, Adah Isaacs Menken made her first appearance in Albany, as the *Widow Cheerly*, in "The Soldier's Daughter," and subsequently played in "The French Spy," "A Day in Paris," "Satan in Paris," "Lola Montez," etc. During a re-engagement, she attempted the legitimate, playing *Catharine* to Albaugh's *Petruchio*. She affected the military at this time, and had just been elected captain of a company in Dayton, Ohio, where, as here, she created a decided sensation. She paid a visit to the armory of the Twenty-fifth regiment, and was hospitably received. At her farewell benefit, September 28th, she sang a song dedicated to that regiment, and played *George Barnwell*. Two months later, she returned from a southern trip and played another engagement, extending from November 27th to December 10th, and including "Jack Shepherd" and "Lucretia Borgia." April 9th, 1861, she began her third engagement at the Gayety, and June 7th, at the old Green street theatre, for the first time in her life, essayed the part of *Mazeppa*, with which she was afterwards identified. In spite of all that was said about her, she behaved, during this time, like a perfect lady, and won all hearts by her affectionate manners. All the attaches of the theatre, men, women and children, would do any thing to oblige her, and were loud and constant in her praise.

The true history of this strange, brilliant, erring, and yet, in some respects, noble creature, has never been written, and no doubt it is best it never should be. The wagging tongues ever ready to assail a woman, and particularly ready if that woman is an actress, have done their work in Europe and America, and in many minds the name of The Menken is a synonyme of all that is depraved in the female sex. Those who knew her best, are best aware how unjust was this estimate. She was an exquisitely beautiful woman in form and feature. Born under the scorching sun of

Louisiana (June 15th, 1835), she inherited a temperament as fierce and uncontrollable as that which sometimes animates the denizens of a still more tropical clime. Her real name was Adelaide McCord. Left fatherless at the age of seven, precociously developed, and like Shakspeare's Juliet, a woman at fourteen, she was first heard of in public as a *danseuse* in New Orleans. The freshness of her beauty at this time can be only mentioned by those who knew her as simply indescribable. Before she was seventeen, she had experienced the lot of an unhappy, cruelly-treated and at length abandoned wife. Her first husband is never mentioned in the list with those that followed. After a year at the French opera house, during which she learned French and Spanish, she visited Havana, where she created her first marked sensation, and was styled the "Queen of the Plazza." Returning to the United States, she, in company with another dancer whom she always called her sister, wandered out to one of the newly-created cities of Texas, to assist an amateur dramatic society, much in want of two or three actresses to aid in their representations, and whose officers had sent down for some to New Orleans. Whether it was a desire to practice speaking parts before appearing in the great cities, we do not know, but whatever was her object, Adah buried herself for a time in the wilds of the new state. The few months she spent there were as near happiness as any period she ever knew. But she was never at peace. The warring elements of her nature would not permit it. She was at an early age of literary habits; translated Homer at the age of twelve; soon after mastered French and Spanish, wrote a volume of poems, contributed to the New Orleans newspapers, established a paper at Liberty, Texas, and taught French and Latin in a young ladies' seminary. In 1856 she married, at Galveston, Alexander Isaacs Menken, a musician, and in 1858, made her *debut* at the New Orleans Varieties in "Fazio." From there she went to Cincinnati and Louisville, and also played in the Southern circuit.

Then she retired and studied sculpture in T. D. Jones's studio at Columbus, Ohio. At the time she appeared here, she was Mrs. John C. Heenan, having married the prize fighter April 3d, 1859. One man in Albany, it is remembered, was suddenly made aware of the reality of Heenan's relations to her, for one night on making a rather slighting remark upon the fair actress, he was knocked almost senseless by a blow from the champion's fist. The Albanian was quite a bruiser, but when he was told that it was the "Benicia boy" who struck him, he at once allowed that in this case discretion was the better part of valor. From the first, Menken had the good will of Frank Queen, of the *New York Clipper*, the "showman's bible," as it was called at this time, and hardly a number was printed for years, but what had a favorable notice of this actress. She was divorced from Heenan in 1862, by an Indiana court. Robert H. Newell (Orpheus C. Kerr) was her next husband, and in 1864 she sailed for England, appearing at Astley's in her then famous role of *Mazeppa*. Once more she was married, this time to James Barclay, in 1866, at her residence, "Bleak House," in New York. Subsequently she played in Paris, where she was called out nine times in one night, making about the only hit ever made in that city by an American actress. She played there 100 nights, on the last night there being present at her performance Napoleon III., the King of Greece, the Duke of Edinburgh and the Prince Imperial. She also appeared in Vienna, and frequently in London, ending her life at last in the French capital, August 10th, 1868, aged thirty-three. The report that she died from a debauch is probably untrue, as liquor she could not drink, the least quantity making her almost wild. She found her life intoxicating enough without the aid of wine. She had her faults, and grievous ones. Giving every thing herself to the man she loved, she demanded the same in return, and that with a jealousy that was not only unreasonable but unbearable. Sometimes, when enraged at some slight,

real or fancied, she would go into an cataleptic fit horrible to witness. In other things she was utterly unselfish ; she cared for nothing she had so much but that she would freely give it away, and from all points in her career comes testimony of her generosity, amounting to extravagance. To the man she loved she was true as steel — till she loved another better. That there was something peculiarly fascinating about her is certain, from the class of men which, on the other side, she attracted around her. Charles Dickens, Alexander Dumas, Theophile Gautier and Charles Swinburne were mentioned as among her more or less intimate associates. To the first she dedicated her little book of poems, and his graceful note, accepting the compliment, is published as its preface. It is a curious book, this "Infelicia." The last verses in it are an epitome of almost its entire contents :

" I can but own my life is vain,  
     A desert void of peace ;  
 I missed the goal I sought to gain,  
 I missed the measure of the strain  
 That lulls Fame's fever on the brain,  
     And bids Earth's tumult cease."

" Myself ! alas for theme so poor,  
     A theme but rich in Fear ;  
 I stand a wreck on Error's shore,  
 A spectre not within the door,  
 A houseless shadow evermore,  
     An exile lingering here."

She died in the Jewish faith, and is buried in Mount Parnasse cemetery, with "Thou Knowest," the only inscription on her tomb stone.

As has been stated, Menken first played the part of *Mazeppa* at the Green street theatre. The following particulars were given to the writer by Capt. John B. Smith, who ran the theatre at that time, and they first appeared in print in the *Albany Mirror*, of October 25th, 1879 :

"In 1860 and '61, I was manager of the Green street theatre, and running a lively opposition to the Gayety, on the same street, where Adah Isaacs Menken had

played several engagements, some of them to pretty poor business. I had tried to engage her for my place, but her upstart of an agent would not even answer my letter. Her last benefit, there was n't but \$35 in the house, and she had me to thank for it. Lager beer was more of a novelty in those days than it is now, and that night a keg was on tap, free to every body, in all the principal saloons of the city. Beer pulled stronger than beauty, and that night the Gayety was empty. The next day I called on Miss Menken, at her hotel. She was naturally indignant, for she knew what I had done, but I told her I had nothing against her; on the contrary I wanted her to play at my theatre, and had brought along with me Thomas Hastings and Peter Cagger as sureties. I told her I wanted her to play *Mazeppa*. She said she would think of it and let me know. Soon after, I received word from St. Louis, that she was coming east and would do as requested.

"Now I had been playing R. E. J. Miles in the part, and it had been a success. So far as I know, no woman had ever attempted it. It struck me that if Menken, whose beauty was already the talk of the city, could be induced to personate the unhappy hero, it would be a great hit. I made preparations accordingly. Not long after, an announcement appeared in the New York sporting papers that William Derr, a famous trainer, was educating thirteen horses for the use of the beautiful and dashing actress, Adah Isaacs Menken, who was to appear for the first time as *Mazeppa*, etc., etc. As Derr's training was all done privately, and as for a consideration he was induced not to contradict the report, no one knew to the contrary, and the story went the rounds. I had doubts as to whether she could do the piece, and had made elaborate preparations, so that it would run without her, in case she failed. I had a tournament scene an hour long, with Harry Leslie as rope walker, Sam Long as clown, and other specialty performers of prominence.

"A day or two before the first representation, the

'thirteen trained horses,' hired for the occasion from out of town, so that they should not be recognized, paraded the streets as 'The Menken stud.' The Menken herself arrived from the west on Saturday, in time for rehearsal. She knew nothing about the play — business, lines, nor any thing else. But, of course, it would not do to let this appear, even to the company. Accordingly, after going through the first act, the star said to them, she was much fatigued from her long ride, and on talking with me had found we agreed precisely in regard to how the play should be done; accordingly any suggestions that I might make would meet her approval, and with these words she dismissed the company.

"The real rehearsal was now to begin. I found her very nervous and very anxious as to how she could get through the great scene. I attempted to encourage her in every way. I told her the horse was trained to the business; that she had only to follow my instructions and all would be well; it could not be otherwise. Full of trepidation, she dressed, or rather undressed, for the scene. The horse, 'Belle Beauty,' was a thoroughbred, which had been used by Miles in this same act, and which, not long before, at his benefit, he had publicly 'presented to me as a token of his esteem.' We were to adopt Miles's business, and his ways in every particular. He rode the act with but a single strap, and Menken was to do the same. A band was first fastened securely around the body of the horse. To this was sewed a loop, and through this loop passed a bandage, which, going through a ring, was passed around the body of the rider, and held by him or her, in such a manner, that the closer he drew the ends together, the closer he was held to the horse, but by letting go he was freed at once. In later days, the rider has been strapped helplessly to the animal, and willy-willy, goes to the top of the theatre, if the horse goes there. The very straps, by the way, which Miss Menken used on this occasion, are on exhibition to-day in a saloon on Chicago street, in Buffalo.



"‘Now,’ said I, ‘Miss Menken, I will show you how it is done,’ and I being lifted into place on the horse’s back, ‘Belle Beauty’ sprang forward from the foot-lights, as she had been trained to, up an eighteen-inch run, the narrowest ever used, and made the landings and ascent successfully.

"‘I’d give every dollar I’m worth if I were sure I could do that,’ said she. I assured her there was no danger; that she had only to hold on like death, and the mare would do the rest. At length, trembling with apprehension, she was placed on the animal’s back, but begged, that instead of starting from the footlights, the horse be led up to the run. I humored her in this, and there’s where I made a mistake. The horse, thrown out of her usual routine, only went part way up and then, with a terrific crash, plunged off the planking down into the ‘wreck,’ as we call it, upon the staging and timbers. My heart was in my mouth, for not only was there the danger that the woman was killed, but that my \$200 mare—excuse me, my present, ‘Belle Beauty’—was ruined forever. First, of course, we lifted out the Menken, pale as a ghost, almost lifeless, and the blood streaming from a wound in her beautiful shoulder. Then with the tackling we had about the theatre, we raised up Belle Beauty, and I began picking the slivers out of her. It was a bad business. Miss Menken was found to be not seriously injured, but the doctor said she could not appear on Monday evening. ‘All the same, the play will be done,’ said I. ‘Every dollar I have in the world, and all I can borrow, is in it.’ Menken roused at this. ‘I must go on with the rehearsal,’ said she. This startled me. That she should have the grit to repeat the act, after such an accident, was astounding. I told her, no, she had better go to the hotel, rest over Sunday, as she must be extremely tired, and come down to the theatre Monday morning. By that time Belle Beauty would also have recovered her equanimity, and there would be less danger. ‘If I do the act at all, it will be to-day, and now,’ was her reply. Finding all dis-

suasions in vain, Beauty was brought to the foot-lights, and Menken, pale as death, again drew the straps around her. The mare this time, true to her training, bounded up the runs, reached the second, third and fourth landings in safety, and so to the top. She is alive now, that mare, and draws an old gentleman to the post-office in Poughkeepsie and back to his home, four miles away, without ever letting on, in her old age, that in her time she has borne the loveliest burden ever laid on horse-flesh.

"Monday night, June 7th, 1861, Menken made her first public appearance in the character, to a house crowded from pit to dome. The tournament scene was a great success. The combat scene was even greater. By a clever substitution of myself for the actor who was doing the part, I told her what to do and helped her through. The papers said, next day, that so wildly excited was the Menken, that, with strength almost superhuman, she broke two swords before the fight fairly began. So she did, and they were real swords, too; not for stage use, but out of one of the armories here. Perhaps they would not have broken so easily, if I had not had them filed a little, but the public didn't know that, nor she, either, for that matter. The riding act she did successfully, and after six weeks' fine business here — pretty good for Albany — she played the part in Pittsburgh, Cincinnati, St. Louis and then in New York, and then, as you know, in London and Paris, where, as I have been told, she dazzled some of the brightest men in Europe. She wrote to me repeatedly, and offered me half of every dollar she made, if I would go over on the other side with her, but I didn't care to leave home, and perhaps it is just as well."

Celia Logan has the following reminiscence of this remarkable woman: "Our family was intimate with theirs, and one evening Olive and I were at a little child's party, at which, of course, there were many elderly people, and on this occasion I first saw Isaac Menken and his wife. There had been trouble about

his marrying Adah, the reason of which I was too young to understand, but the old folks had concluded to make the best of it, and this was the proud young husband's presentation of his bride to his family. Never shall I forget the hush which fell even upon the children, as the pair paused a moment at the door, as if to ask permission to enter. Adah Menken must at that time have been one of the most peerless beauties that ever dazzled human eyes, while Isaac himself was a remarkably handsome man, with a countenance as intelligent as the expression was noble. How little any of these happy people present that night foresaw the gloomy fate that awaited that strange and gifted girl! In after years, whoever threw a stone at Adah, it was never Isaac Menken, and, no matter what other ties she contracted, she always retained his name, only adding a final 's' to the Isaac, so much of the glamour of the first love hung over them both to the bitter end. Their happiness must soon have flitted, for before I reached womanhood myself, they had separated, and, to support herself, Mrs. Menken was editing a small newspaper in Cincinnati, for the first time giving evidence of that fine intellect and especially poetic talent, which helped afterward to make her distinguished mark, but not to keep her from self-ruin. Nature was lavish in her gifts to Adah. Every charm of mind, face and form was hers by birthright. What led to her incomprehensible recklessness, is a mystery which she kept to herself—even at the last she told no pathetic story of early wrong at the hands of man. 'Only inscribe,' she said, 'on my tombstone, Thou knowest.'"

Another less appreciative writer says: "It was Menken's boast, when on the continent, a favorite with such men as Charles Dickens, Alexander Dumas, Theophile Gautier, and Charles Swinburne, 'that she began with a prize-fighter, but would end with a prince,' and she came within an inch of roping in one of the noble blood of the crown of France, but for parental interference. The Adah Isaacs Menken, who, all but entirely naked, rode strapped to the horse in *Mazeppa*, and the bril-

liant, beautiful conversationalist, for whose book Dickens wrote the preface, and to whom the brain and pride of Europe paid court, were very much alike — both very fast and faithless. She found her destroyer in herself, and died from too much of herself. She said that 'her soul would go to heaven through the gates of Paris,' but as her soul would never have left its gay *salon* if she could prevent it, it is doubtful if her prophecy is fulfilled. The monument over her grave was put up, as George Butler once told us, by a set of half-famished Parisian Bohemians, and is probably unpaid for to this day. The vast meaning of its epitaph, 'Thou knowest!' probably is best understood by the stone-cutter."

On the 29th of September, 1860, "The Last Days of Pompeii" was brought out. The idea of such a spectacle on the little 7x9 stage of the Gayety, seemed almost absurd, but it was gotten up in excellent style, and had a good run, during which, by the way, a very amusing episode occurred: It was in the amphitheatre scene in the third act, where a grand gladiatorial combat had been fought before the emperor with really fine effect. *Lydon*, who was personated by Albaugh, had already slain one or two competitors, and their bodies, by command of the emperor, had been carried from the stage. Enter *Niger*, the last and most formidable contestant. He was personated by C. B. Bishop (after with the Chapman sisters), a man who weighed at least 240 pounds. He was an adept at fencing, and the cutting and slashing were terrific, till at last, according to the business of the play, *Lydon*, himself mortally wounded, dispatches *Niger*, who falls heavily to the stage. The emperor cries out to the guards:

"Bear hence the body!"

The guards, four light-waisted "supes," awkward in manner and slim in the legs, advance to the big, prostrate form of *Niger*, and attempt to execute the mandate of their mighty monarch. They tug away, but cannot budge him an inch. After repeated efforts they call, aside, for assistance, while the fat sides of

the unwieldy Bishop shake with inward emotion. It so happened that nearly the whole force of the establishment was so disposed, that no one, save the call boy or the man at the curtain, was left to respond. Mr. Albaugh (the wounded *Lydon*), being the stage manager, was for a moment undetermined whether to send for assistance, or order down the curtain, or go on with his death scene as he ought to. The audience began to see the situation and burst into a roar, in which the actors joined most heartily. But the fun reached its climax, when the over-fat gladiator, dead as he was, got tired of waiting for a rapid transit, and compromised the matter by raising himself up and creeping off behind the scenes *on all fours*. Talk about a screaming farce! You might have heard that audience as far as Schoharie court house.

During the state fair, the stock company played. October 8th, C. T. Smith, manager of the Green street theatre, left that establishment, to play at the Gayety. Mad. Michel, a tragic actress, played two weeks. Dora Shaw and Dan Harkins followed, and then Ada and Emma Webb.

On the 14th of November, there was no less an attraction than English opera, by the Escott and Miranda troupe, which included Anna Kemp and Mrs. Lucy Escott. "The Bohemian Girl," "Trovatore," "Maritana," and other favorite operas were produced. Miss Kemp married Brookhouse Bowler, and was the original *Stalacta*, in "The Black Crook."

After the Menken had been here again, a play entitled "Ossawatimie Brown," founded on recent events, and written expressly for this theatre, was brought out December 12th, and had quite a run.

The Webb sisters came again and were followed by a week without a star, and then Miss Kimberly, in "The Octoroon." This was one of Boucicault's most successful plays, and was sure of a long run, wherever produced.

In January, 1860, Yankee Locke and the stock company occupied most of the time, Frank J. Lawlor

appearing as *Hamlet*, on the 28th, for the benefit of J. T. Whalen. Frank is another good actor, who claims Albany as his birth place, being born here in 1835. He made his *debut*, however, at the Troy museum, in 1853, under the assumed name of Horton. He has, since then, passed considerable time in California, one year keeping hotel. Returning east, he drifted upon the stage, and went starrng with Emily Jordan. September 1st, 1864, he married Helen Josephine Mansfield, of San Francisco, the afterward notorious Josie Mansfield, whose associations with Jim Fisk were a world-wide scandal, and from whom Lawlor was divorced in 1867. In 1868, he went to England, and appeared with success at the Lyceum theatre. In 1869, he opened the Division street theatre, Albany, and managed it with success, making considerable money. He then went to Chicago, where he was a sufferer by the great fire. He is still in active theatrical life.

In February "Our American Cousin" was produced, Chanfrau, the star, as *Asa Trenchard*, the Yankee, which, as the title of the play indicates, was really the star part. Mr. Albaugh played the then inferior *role* of *Dundreary*. "The Hidden Hand" and "Linda, the Cigar Girl," were also produced. On the 14th, Edward Eddy came and played to splendid business for two weeks. February 26th, "Faustus," gotten up in great splendor, was produced and ran for about two weeks. The Western sisters, with "The Three Fast Men" put in two weeks, and were followed by the Cooper opera company. This was considered doing pretty well for a small theatre — two opera companies in a single season. The Gayety paid in these days. Miss Walters appeared in April (in comedy), as did Neafie and Eddy, the Howards, Miss Kimberly and others, the season closing May 19th.

About the 4th of July, Mr. Albaugh opened the place for a week, playing among other things, *Eustache Baudin*, a part in which he afterwards starred successfully.

The next season, which opened September 15th, Mr. Albaugh had retired from the company and J. B. Spackman was manager. Annie Waite was leading lady and J. A. Leonard, T. H. Knight and Mrs. Marlow were in the company. On the 17th, the Nelson sisters, Carry and Sarah, appeared as stars; the Howards followed in "Uncle Tom" of course, and also in "Oliver Twist," "Ten Nights in a Bar room," etc. Then came Charles Bass in *Falstaff*, and October 15th Sothern as *Dundreary* in "Our American Cousin," the first appearance of this favorite comedian on the Albany stage. He also played *The Kinchen* in "Flowers of the Forest."

Edward Askew Sothern, the famous *Lord Dundreary* and practical joker, was born in Liverpool, April 1st, 1830. Perhaps the date accounts for his innate propensity for fun, and it is a coincidence that his first remembered appearance in New York was in a farce entitled "First of April," played at Barnum's museum in the spring of 1853. He was then known as Douglass Stewart, under which cognomen he made his American *debut* in Boston, some time in September, the year previous, as *Dr. Pangloss*. He had played as an amateur in England, and was stage manager at Weymouth, from whence he came to this country. He has said himself that the early part of his dramatic life "was chiefly occupied in getting dismissed for incapacity." In 1857 he was the *Armand* to Matilda Heron's *Camille*, as played by her at Wallack's for some forty times. In 1858 he secured an engagement in the stock company at Laura Keene's theatre, where October 15th of that year, Tom Taylor's comedy of "Our American Cousin" was produced for the first time on any stage. It was cast in part as follows: *Asa Trenchard*, Joseph Jefferson; *Lord Dundreary*, E. A. Sothern; *Sir Edward Trenchard*, E. Varrey; *Lieut. Vernon*, Miles Levick; *Capt. De Boots*, M. Clinton; *Coyle*, J. G. Burnett; *Abel Murcott*, C. W. Coul-dock; *Benney*, Mr. Peters; *Florence Trenchard*, Laura Keene; *Mrs. Montchessington*, Mary Wells; *Augusta*,

Effie Germon; *Georgiana*, Mrs. Sothern; *Mary Meredith*, Sara Stephens.

Mr. Fred A. DuBois, treasurer of the Leland opera house, was stage manager for Miss Keene, and cast the play as above stated. Mr. Sothern received his part, which was originally by no means prominent, and after glancing it over declined to play it, saying he would not caricature his countrymen. The matter was referred to Miss Keene, who insisted that he must accept it, as he was engaged to play that line of characters, and told him plainly that a further refusal to play it would be ground for breaking his contract and his immediate discharge from the company. Knowing very well that it would be difficult at that season of the year to secure another engagement, he finally, with much reluctance, consented, vowing, however, that he would burlesque the part and kill it if possible. He did burlesque the part and made the hit of his life. From a few lines it grew into the leading personation, and from a good play "Our American Cousin" has been changed into simply a framework around the eccentricities of *Dundreary*.

Sothern played a second engagement here this season, appearing as *Barabas* in "The Sea of Ice." People have almost forgotten that he ever played such parts, but his *Kinchen* is said to have been a notable performance. There is occasionally talk of his reviving it even now.

October 29th, Charlotte Thompson, daughter of Lysander, made her first appearance as *Camille*, following with *Rose Fielding*, the *Little Treasure*, *Parthenia*, etc. Miss Thompson was born in Yorkshire, England, June 7th, 1843, and made her first appearance on any stage at Wallack's theatre, in 1857, in child characters. She is now reported wealthy, owning an extensive plantation in Alabama and a country seat in Rockland county, New York. Of late she has made a specialty of *Jane Eyre*, and is unquestionably a fine actress.

In November, George Holland, Edward Eddy, Miss Kimberly, Kate Denin and her husband (Sam Ryan),



were the attractions, and a little later Eddy appeared in a drama entitled "Miantinimo," written by himself.

December 17th, Fanny Herring began an engagement and also appeared in March following. She was long an Old Bowery favorite.

January 21st, 1861, Isabella Freeman and Ione Burke appeared. Belle was a Boston girl; Miss Burke was a leading favorite at Wallack's, and finally married an ex-officer of the British army.

During Miss Kimberly's next engagement, which began January 28th, she appeared in "Eily O'Connor," which was really "The Colleen Bawn."

On the 18th of February, amid the roar of artillery from Observatory hill, President-elect Lincoln arrived in Albany from the west, *via* the Central railroad, *en route* for his inauguration at Washington. On reaching the Broadway crossing, the train was stopped and the President was received by the common council headed by Mayor Thacher. The Twenty-fifth regiment was under arms, and crowds of citizens thronged the streets. The presence of the chief magistrate of the nation in Albany, is always an event worthy of note, but at this time, just on the brink of the civil war into which the country was to be plunged; when the blood was at fever heat, and faces were pale with anticipation of what was about to come; when all eyes were directed towards the tall, gaunt figure, who was to stand at the helm of the ship of state, in this her hour of deadly peril, the arrival of Mr. Lincoln created the utmost excitement. He was welcomed to the city by the mayor, in a formal address, which was responded to by the president. He visited the legislature and was the guest of Governor Morgan. In the evening Mr. and Mrs. Lincoln received the citizens at the Delavan. It was the first time that thousands in this vicinity ever saw the countenance which has since become so familiar. That very night, the first and perhaps the only night ever passed by Abraham Lincoln in the city of Albany, an actor, almost unknown, except by name, was playing his first

engagement at the little Gayety theatre, in Green street.

Four years later, and the face of Lincoln was once more seen in Albany, but now cold and pale in death. At 6 A. M., April 26th, 1865, the remains of the martyred president lay in state at the capitol, and were gazed upon by a constantly moving procession, till 1:30 P. M., when the coffin was closed, leaving thousands who had come many miles for the purpose, without a sight. That very night, the actor of four years previous, now the hunted assassin of the president, was shot like a dog, by the light of a burning barn, in which he had taken refuge, near Bowling Green, Virginia. How strange the fate that thus threw these two men so near together in Albany, in 1861. How little did either then dream of the tragedy that was to link their names together in all coming time.

Booth, at this time (1861), was only twenty-three years old, and as handsome a man as ever graced the stage. His first appearance in Albany (February 11th) was as *Romeo*, to Annie Waite's *Juliet*, and for this romantic *role*, he seemed perfectly fitted. The fame of his dead father, prepared the way for his reception, and the good reports of his brother Edwin, raised anticipation in relation to this younger aspirant, who was said to be equally, if not still more highly gifted. His success was immediate. On the second night, he appeared as *Pescara*, in "The Apostate," its first representation here since his father played it. In this *role* he so much resembled the elder Booth, whom he never saw play, that certain spiritualists in Albany could only account for the similarity by the theory that the spirit of his father must have been hovering around to inspire him with his energy, conception and soul. While playing the last act, in falling, the actor's dagger fell first and he struck upon it, the point entering the right arm-pit, inflicting a muscular wound, one or two inches in depth, from which the blood flowed freely. Had it gone a little deeper, how the whole course of future political events in this country

might have been changed. As it was, Booth was laid up for a night or two only, and reappeared in the same role Monday, February 18th (the night of the presidential visit), with his right arm tied to his side, but fencing with his left, like a demon. Tuesday he played *Julian St. Pierre*; Wednesday, *Othello*; Thursday, *The Stranger*; Friday, for his benefit, *Richard III.*, and Saturday, *Charles de Moor*. At a subsequent engagement beginning March 4th (the day of the inauguration), he played, beside a repetition of several of his former roles, *Hamlet*, *Claude Melnotte*, *Macbeth*, *Shylock*, *Raphael*, in "The Marble Heart," and the dual role in "The Corsican Brothers."

Booth, from the first, was a violent secessionist. On the morning of his first arrival he expressed his sentiments in public at Stanwix Hall, with the greatest freedom; so much so, that word was sent to the management of the theatre that the new star had better receive a word of caution. Treasurer Cuyler, accordingly called around to see him, and found him at breakfast. After an introduction, Mr. Cuyler explained his errand and suggested that if Mr. Booth persisted in expressing his sentiments in public, not only would he kill his engagement, but endanger his person. "Is not this a democratic city?" exclaimed the actor. "Democratic? yes; but disunion, no!" was the reply. Booth accepted the situation, and thereafter kept quiet; but his sentiments only grew stronger for repression. Each time he came here it was noticed that he grew more morose and sullen, and from a genial gentleman he changed into a soured cynic. The last time Mr. Cuyler saw him in Washington, the actor would scarcely recognize him, although in Albany they had been pleasantly, and even intimately, associated.

April 22d, Booth began another and his last engagement here; one which came to an abrupt and almost a tragic end. Indeed, Albany seemed fraught with danger for the young and gifted actor. He was at this time supported by Henrietta Irving, who had played with him three nights. She made her first appearance

here, March 18th, in a play entitled "San Mars, or the Warrior's Bride," written by a young lady of Albany. Miss Irving also played *Gamille*, *Medea*, etc., and then joined the stock company. On the fourth day of the Booth engagement she rushed into his room at Stanwix Hall, armed with a dirk-knife, and inflicted a severe wound upon his face. She then retired to her own room and stabbed herself, but not seriously. Miss Irving was subsequently leading lady at the Trimble opera house, during its first season. She afterward became the wife of Edward Eddy, and was with him when he died in the West Indies. She is still upon the stage.

In 1863, Booth retired and speculated in oil. November 23d, 1864, he, with his brothers, Edwin and Junius Brutus, played "Julius Cæsar," at the Winter Garden, for the benefit of the Shakspeare monument fund. His last appearance as an actor on the mimic stage was at Ford's theatre in Washington, where he played *Pescara* for John McCullough's benefit. April 14th, 1865, in the same theatre, while the third act of "Our American Cousin" was being performed, he shot Abraham Lincoln, president of the United States, through the head, inflicting a fatal wound. The assassin jumped from the private box in which the presidential party was seated, to the stage, brandishing a dagger and shouting "*Sic Semper Tyrannis*," fled to the door, mounted a horse and rode away. On the 26th he was discovered, armed to the teeth, in a barn, near Bowling Green, and bidding the world defiance. He was shot and killed by Boston Corbett. He was at first secretly buried at midnight, under the flagstones of the arsenal warehouse in Washington; but in February, 1869, by permission of the government, the remains were disinterred by the relatives, and now rest near those of his father, in the cemetery at Baltimore. "This terrible deed is the more remarkable from the rarity of criminals among the dramatic profession.

A summer season opened at the Gayety in which Charley Kane was the principal attraction. Union

dramas and other military pieces were all that the public at this time could be induced to patronize. In September, J. H. Leonard and John T. Raymond endeavored to manage the place, and Eddy, Charles Bass, Mary Shaw, Helen Western and S. W. Glenn appeared, the season closing October 20th. In March, 1862, the building was opened as a music hall, and with the exception of a little time in May, when, with H. A. Hotto as stage manager, there was an attempt to revive the legitimate, it was thereafter beneath notice in a history of the stage. Even this transient return to respectability was the result of prohibitive legislation in relation to waiter-girls, who were an important feature of the business as then conducted.

## CHAPTER XXIV.

1863-1867.

*The Academy of Music under John M. Trimble.*

IN 1863 Albany was again without a respectable theatre. The old Museum was used for commercial and business purposes, as it is yet. The old Greenstreet theatre and the little Gayety had both degenerated into concert halls, and the drama was without shelter. It was at this time suggested to Mr. John M. Trimble, of New York, who was sojourning for a time at Middleburgh, Schoharie county, that being out of business on account of blindness, but having some money, he come to Albany and change the old Pearl street theatre, then used as a church, back again into what it was originally designed for. The people were represented as hungering and thirsting for the legitimate drama; it was in war times, money was plenty and the project seemed feasible and proved so.

Mr. Trimble's career as a builder has been already alluded to in connection with his enlargement of the Museum in 1848. The last work he sketched was for the interior of Wallack's theatre, as it is at present. The design was carried out by Mr. Thomas R. Jackson, of New York, a student of Mr. Trimble's, and who now came on and drew the plans for the new theatre. The property had been bought at auction for \$14,000 a year or two previous, by Mr. Hugh J. Hastings, now of the *New York Commercial Advertiser*, and then of the Albany *Knickerbocker*. Of him it was bought by Mr. Trimble, who paid some \$5,000 in cash, and gave a \$10,000 mortgage for the remainder, which was paid

off, by the way, only about thirty days before the building was destroyed in 1868.

The work of changing the church into a theatre was carried forward rapidly, and cost about \$26,000. The arrangement of the interior was similar to that of the Leland opera house at the present time, although the decorations were not nearly so elaborate. The dressing rooms were in the building adjoining on the south, instead of on the opposite side, as at present. The drop curtain, of which a very long-limbed female was the central feature, was painted by Arizoni. There was no bar-room attached to the theatre, and every thing about the place indicated a high-toned establishment, such as Albany had not had for dramatic purposes, in many a day.

The manager, in his announcement, stated that he had concluded to abolish, so far as he was concerned, the ruinous "starring" system, and depend entirely on his stock company, which included the following: Annie Waite, from the Washington theatres; Kitty Fyffe, from St. Louis; Mrs. A. W. Ayling, the Albany favorite; Miss H. Hampton, from Cincinnati; Mrs. E. J. Le Brun, from New York; Saidee Cole, from New York; Mrs. M. Smith, from Buffalo; Mrs. S. W. Ashley, from Chicago; Celia Williams, Kate Glenn, Lizzie Simpson, Nellie Wilkins; Mr. E. T. Stetson, and S. W. Ashley, from Buffalo; Geo. Ryer, from California; F. Page and E. J. Evans, from Niblo's; F. T. Murdoch, from Philadelphia; J. Delmon Grace, from the Haymarket, London; E. F. Swain, John Thomas, C. Ferris, W. E. Davis and Sidney Smith.

The Academy of Music, as it was called, was opened Tuesday evening, December 22d, 1863, under the nominal management of J. M. Trimble, Jr.; stage manager, Sidney Smith; treasurer, C. S. Hoffman; counsellor, J. C. Cook; scenic artist, John R. Wilkins; leader of orchestra, Prof. Warwood. Admission, 75, 50 and 25 cents.

Young Trimble was then only eighteen years old, and hardly fitted for the responsible position in which

he found himself placed by the infirmity of his father, and was continued there only one season. He subsequently married Miss Morey, of Pittsfield, and went into business in New York, where he died in March, 1878.

The opening entertainment began with the singing, by the company, of the National Anthem — whatever that may be — and the recitation by Annie Waite, of the following opening address, written by James D. Pinckney, of Albany:

## ADDRESS.

As breaks the brilliant scene upon the sight,  
This throng of manhood brave, and beauty bright,  
As sweeps the eye this vast assemblage o'er,  
Impulsive memory turns to days of yore,  
And through the past will retrospective flow,  
Back to the by-gone hours of "long ago."  
Those "good old days" ere discord came to mar  
Fraternal love, and forge the bolts of war;  
Ere wild fanatic zeal and Southern pride  
Our fertile fields with brothers' blood had dyed;  
Ere Treason dared its felon blade to draw,  
And strike at Union, Liberty and Law —  
Those days when our own Clintou, good and great,  
Held with impartial hand the reins of State;  
When came the Nation's guest from Gallia's shore  
To visit his adopted home once more;  
And braved the perils of the stormy sea  
To greet a people he had fought to free;  
When Eric's flood first mingled with the main,  
And Plenty crowned each smiling hill and plain,  
When Love did much abound, and joys increase,  
And all our paths were Pleasantness and Peace;  
*Then* rose this fane — *then* sprang this lofty dome,  
The haunts of Genius, and the Drama's home;  
And *then* Albania's youth and beauty here  
Dispensed their smiles, the actors' hearts to cheer,  
While manhood's prime and hoary-headed age,  
Combined to foster and maintain the stage.  
Here Gilfert catered to the public taste  
With choice selection, undefiled and chaste.  
Here, Edwin Forrest winged his youthful flight  
Towards the goal he reached on Glory's height;  
Here, Charlotte Cushman bound the buskin on,  
To tread the path where fadeless fame was won.  
Here Booth, the elder, and the peerless Kean,  
Reigned matchless monarchs of the tragic scene;  
Cooper and Conway have entranced the heart,



And lesser lights, a galaxy of Art  
(Each Star revolving in its proper sphere),  
Shed the effulgent light of Genius here.

But Life's experience proves the adage true,  
That "*tempora mutantur — nos mutamur*" too ;  
Times change — we change — and every germ of joy  
Contains the seeds which poison and destroy.  
A few short years — our ancient city's pride,  
The Drama lived — then languished, drooped and died.  
Then fled Melpomene, oppressed with grief,  
And mourned to find her bright career so brief ;  
Thalia lingered with a tear-dimmed eye,  
And even merry Momus breathed a sigh ;  
Euterpe vanished with her weeping train,  
And Tacita held undisputed reign.

For years the drama slept — but not for aye ;  
And now the dawning of a brighter day,  
Flashes the glad assurance on the heart,  
That love still lingers for the Scenic Art ;  
And thus assured, discarding doubt and fear,  
We now, in Faith and Hope, this temple rear ;  
Spread on its boards an intellectual feast,  
And bid our friends the mental banquet taste.  
This house and its appointments, fair to view,  
To-night, dear friends, we dedicate to you ;  
While we, to please, exert our humble powers.  
The Stage, with all its hopes, is *yours*, not *ours* ;  
Yours to sustain, to cherish and defend —  
On you its future weal and woe depend ;  
Your will our rule — and your desires our laws,  
We claim no guerdon save your kind applause.

Then welcome all, this night, together met,  
Each rank, each sex, from gallery to parquette ;  
We give you welcome, and it gives us joy  
Our humble gifts and talents to employ,  
To have you here, while we, each passing night,  
Still strive to minister to your delight ;  
To chase the shadows from the brow of care,  
And set the seal of full enjoyment there.

And when the Play of Life shall close at last,  
Time's brief act o'er, its fleeting pageant past ;  
" When we are called to make our exit here,"  
May each, translated to a brightest sphere,  
In higher, holier, happier scenes than this,  
Enjoy an endless afterpiece of bliss.

"The Lady of Lyons" was then played, cast as follows :

Claude Melnotte ..... E. T. Stetson

Beauseant .....	F. Page
Glavis .....	S. W. Ashley
Col. Damas .....	Geo. Ryer
Mons. Deschappelles .....	Sid. Smith
Landlord .....	C. W. Ferris
Gaspar .....	Frank Murdoch
Pauline .....	Annie Waite
Mad. Deschappelles .....	Mrs. Le Brun
Widow Melnotte .....	Miss H. Hampton
Marian .....	Mrs. S. W. Ashley

E. T. Stetson, according to Brown's History of the Stage, was born in Mamaroneck, in this state, October 8th, 1836, and has been on the stage since 1855. In his position as leading man, he became a great favorite here. He has since been starring in such sensational dramas as "Neck and Neck." Annie Waite, the leading lady, has never been surpassed in Albany as a favorite. Her benefits were always large, and her acting was much admired. She was born in Portland, Maine, in 1843, was a pupil of Wiseman Marshall, and made her *debut* at the National in Boston, December 27th, 1858, as *Parthenia*. She had played at the little Gayety, supporting Wilkes Booth and others, and had already won a warm place for herself in the affections of Albany theatre-goers. She afterwards became leading lady at the Boston museum, one of the most arduous and honorable positions the profession affords. She is the wife of William H. Leake, who succeeded Stetson as leading man at the Academy. George Ryer, for a long time stage manager, was deservedly a favorite: A New Yorker by birth, he began acting in Chicago in 1847, as *Hamlet*, but excelled in "old men," of which he was a most excellent representative. His home is at Red Bank, New Jersey. Stephen W. Ashley, the comedian, was another favorite, making a greater hit in Albany than any where else. Indeed, it is said that the flattery he met with here killed him; that, intoxicated with success, he became frequently intoxicated with something else, and so went to ruin and a drunkard's grave. Another member of the

company, J. Delmon Grace, trod the same path. He was a native of Louisville, born in 1827; had travelled with Sol. Smith, and also played in the stock at Cincinnati, at Burton's, and at Barnum's museum in New York, and at the Haymarket in London. He was a capital actor of eccentric characters. He died in Providence a few years ago, after becoming paralyzed, and living for some time on the charity of the profession. Mrs. Le Brun was, and is yet, a good "old woman." Little Marie, who played child's parts, has retired from the stage, and is advantageously married in New York.

Frank Murdoch (his real name was Hitchcock,) was a nephew of James E. Murdoch, and had been upon the stage only about three years. We do not know that as an actor he ever ranked very high, but as the author of "Davy Crockett," and the victim of what proved to be fatal criticism, he is deserving more than passing notice.

In 1862, Mr. Frank Mayo, whose identity with the role of *Crockett* is forever established, was manager of the Rochester theatre, and Mr. Murdoch, having sent him the manuscript of the play, it was accepted, terms were made, and on the sixth week of the season it was produced at Rochester. The following facts in relation to the drama and its author are kindly contributed to this work by Mr. Mayo himself:

It is difficult to tell just what the reception was; it was so good and so bad — good with the "gods" and acceptable to the parquette and circle — but for the critics! Well, perhaps you may form an idea of the way in which it was dealt with by them, when I tell you almost the first review of it that I read ended with the words: "Of the play, little can be said; the chances are, Mr. Mayo will never play it again." Others let it down easily. My personal friends were inclined to smile at it, but I saw dimly then what it is now, and I have no reason to regret what was called obstinacy. For a year and a half the play received no encouragement beyond the good-natured comment that is bestowed

indiscriminately by some of the kind-hearted critics. It was not until the third year that it began to be regarded with high favor, and since that time it has been dubbed an "idyl," a "pastoral," an "epic in five parts," etc., etc.

While I was acting *Davy* in Rochester for the first time, my friend, the author, was a member of Mrs. Drew's company, in Philadelphia, and another play by him, entitled "*Bohemia*," was acted at her theatre. I am not sure that many of the characters were not "made up" (unwisely, I think,) to represent some of the local critics; but be this as it may, the press treated the play most unmercifully. I had written Murdoch in reference to the production of "*Davy Crockett*," and had expressed my determination to play it until I was satisfied that its success was hopeless or assured, and that I had great confidence in its ultimate success. He replied, expressing gratification, and gave me an account of the production of "*Bohemia*," with a brief statement of the cruel way the critics had received it. His letter ended with the words, "Ah, well! they have struck home." In two days he died of brain-fever; and, of course, never saw "*Davy Crockett*" acted. I have now been playing it eight years, and am conceited to the extent that I think I have made a very good piece of dramatic workmanship by my personation of *Davy*, but I would rather have written the play in all its crudeness, than have acted it ten times better than I have done.

Yours truly,

F. MAYO.

The second night the bill was repeated with the addition of "*Sketches in India*," in which the soubrette, Kitty Fyffe, made her first appearance as *Sally Scraggs*. Her real name was Amanda Carter. She did not remain long with the company, and two years after married John Lolow, the clown. It was said in 1866, that she had inherited \$75,000 from her grandfather, but June 21st, 1870, she died in Lockport, New York, utterly alone and in destitute circumstances.

Thursday evening, December 24th, Tobin's comedy of "*The Honeymoon*" was played, (Mrs. A. W. Ayl-

ing making her first appearance here as *Volante*,) and "The Rough Diamond," Miss Sadie Cole making her first appearance as *Lady Plato*. Friday (Christmas) afternoon, "Cousin Joe" and "The Stage-Struck Tailor" were played, being other names for "The Rough Diamond" and *Sketches in India*. In the evening, "The Stranger," Stetson in the title role, and Annie Waite as *Mrs. Haller*; also "Nan, the Good for Nothing," Kitty Fyffe as *Nan*. Saturday evening, "Naval Engagements" with Delmon Grace as *Lieut. Kingston* (his first appearance), and "The Maniac Lover." The new pieces produced during holiday week were "Camille" three times, "The Love Chase," "All that Glitters is not Gold," "Faint Heart Never Won Fair Lady," and "The Married Rake."

Monday, January 4th, 1864, a season of Italian opera began under J. Grau, director, with Mlle. Vera Lorini, Mlle. Murensi, Mlle. Castri, Signori Stefani, Morrelli and Barrelli as the principal singers. "Lucretia Borgia," "Il Trovatore," "La Sonnambula," "La Favorita," "Norma," and "Don Giovanni" were given. Prices were \$1 and 50 cents.

The next week beginning January 11th, besides plays already mentioned, "The Female Gambler," "Mr. and Mrs. Peter White" and "Money" were produced. The week beginning January 18th, "Love's Sacrifice," "A Loan of a Lover," "The Hunchback," "Shocking Events," "The Marble Heart" and "Nabob for an Hour" were played. In the week beginning January 25th, "Uncle John," "Temptation," and "Richard III." were the only novelties. Tuesday, February 2d, first time here of "London Assurance," and during the week "The Two Gregories" and "Brian O'Linn" were played.

Monday and Tuesday, February 8th and 9th, tableaux and concerts were given in aid of the Albany Army Relief bazaar fund, John S. Dickerman acting as stage manager.

Wednesday, February 10th, was the first time here of Tom Taylor's "Ticket of Leave Man," produced

with the following cast: *Hawkshaw*, Mr. Stetson; *Robert Brierly*, Sidney Smith; *Dallon*, Delmon Grace; *Melter Moss*, W. F. Williams; *Green Jones*, S. W. Ashley; *Mr. Gibson*, Geo. Ryer; *Sam Willoughby*, Kitty Fyffe; *Matty*, F. T. Murdoch; *May Edwards*, Annie Waite; *Emily St. Everemond*, Mrs. Ayling; *Mrs. Willoughby*, Mrs. Le Brun. This was a grand success, the play having an uninterrupted run of nineteen nights. It has seldom ever been better cast in America. During the run of this play the matinee system was introduced, performances being given at first on Wednesdays. In a short time, the day was changed to Saturday. The first matinee's receipts were \$10, the second, \$51, and the third, \$250.

Other plays which followed, not before produced, were "Othello," "Betsy Baker," "Ireland as it Was" and "Napoleon;" in the latter, particular attention being called to the make-up of Mr. Ryer, as a perfect likeness of the Emperor.

Monday, March 7th, "The Romance of a Poor Young Man" was brought out, and had ten representations, including matinees, Wednesdays and Saturdays.

On the 3d of March, Mr. and Mrs. G. W. Stoddart made their first appearances in Albany as *Sir William Evergreen* and *Margery* in "The Rough Diamond." These two excellent people — excellent in every way — were for years great favorites. George (a brother of the more celebrated James H. Stoddart, of the New York theatres) and his charming wife are both English. Mr. Stoddart, while yet a very young actor, playing in Liverpool, was recommended by the late G. V. Brooke and E. L. Davenport to Boston, where he remained, under the management of Thomas Barry, for four years. Mrs. Stoddart (*nee* Annie Taylor), had not acted at that time, and did not for some three years. She had been a member of *Les Danseuses Viennoises*, the troop of children who had appeared at the Odeon and the Museum, under the direction of Madame Weiss, in 1847-8, and created such a furore. It was in such a school that she acquired, to perfection, the art of

dancing. Mr. Stoddart's next engagement was at Laura Keene's theatre, in New York, where Mrs. S. first played principal *soubrette*, having had some practice at the National, in Boston. They afterwards played at the Arch street, Philadelphia, under Wheatley and Clarke, and subsequently at St. Louis and Cincinnati, both being well received by the press and people, and tolerably well paid. Mr. Stoddart next tried management, and made money at Dayton, Ohio, and Lexington, Kentucky, and then came to Albany, where, for three or four years, he and his wife were much liked. Careful, prudent, and thoroughly reliable, they were very desirable to have around a theatre, the lady in particular possessing fine talents as a *soubrette*. They next removed to New York, and remained at the Broadway theatre, and the Fifth Avenue, with John Brougham, in all, four years. Next, Mr. Stoddart was stage manager for Mrs. John Drew, at the Arch street, in Philadelphia, and then both joined Mr. Barnes's company at the Trimble, from which, in 1871, having acquired a competence, they retired from the stage, investing their funds in certain railroad securities, and, buying a little spot near Liverpool, went home to enjoy themselves for life. But alas for their dreams of happiness! The securities went down, down, down, and they found their income so much reduced that nothing remained but they must go to work again, and so, buckling on the Thespian armor, they once more crossed the ocean, and in connection with Mr. James H. Stoddart, organized the Stoddart comedy company. Since then, Mr. S. has been a member of several combinations, and is, at present, with the "Widow Bedott company," doing well. His friends will be glad to know that the aforesaid securities are gradually rising in the market, and that there is a prospect of their owners being well off again. Mrs. Stoddart is reported as not having apparently grown a day older, and as bright and happy as ever. At the time of which we write, she took the place of Kitty Fyffe, who retired from the Albany boards.

Wednesday, March 15th, "Still Waters Run Deep" was played, and during the week "Macbeth." April 7th, "Richelieu" was produced, in which William Griffith made his first appearance as *Baradas*. March 21st, "The Colleen Bawn" with Ashley as *Myles-na-coppaleen*, Annie Waite as *Eily O'Conor*, Sidney Smith as *Danny Mann*, and the rest of the company in the cast. This had seventeen representations.

Saturday evening, April 9th, "The Returned Volunteer" was played, and April 11th, "Lucretia Borgia." April 13th and 14th, Buckstone's "Green Bushes." April 15th, "The Wandering Minstrel," and the same evening, first appearance of W. H. Leake as *Armand* in "Camille." He succeeded Stetson, as leading man, and as we have stated, soon married Annie Waite. He is an Englishman by birth, but first trod the stage as a "super" at Buffalo. In 1868 he managed successfully the theatre at Indianapolis. Like the great majority of actors now-a-days, he is travelling with a combination.

April 20th, "Jessie Brown, or The Relief of Lucknow" was brought out, and enjoyed a six night run, being supplemented Monday, April 25th, by the farce "Mr. and Mrs. Dobson." For Annie Waite's benefit, May 2d, "Ingomar" and "Katherine and Petruchio," were presented. The next night Sidney Smith appeared as *Toodles*.

April 28th, for the benefit of J. M. Trimble, "The Willow Copse" and "An Object of Interest" were presented; the next night the farce was changed to "Mischief Making." Saturday evening "Nick of the Woods," Leake as the *Jibbenainosay*. May 4th, "Uncle Tom's Cabin" was produced, with Ryer as *Uncle Tom*, Ashley as *Marks*, Griffith as *Legree*, Stoddart as *St. Clair*, Leake as *George*, Annie Waite as *Eliza Harris*, Mrs. Stoddart as *Topsey*, and Marie Le Brun as *Eva*. It had nine or ten representations.

"Pizarro" and "The Conjugal Lesson" were played May 14th, and the Monday following, "The Corsican Brothers." For the benefit of Sidney Smith, May 18th,



"Rob Roy" was presented, with R. S. Manuel as *Francis Osbaldistone* — his first appearance. He was a dancing master at the Troy seminary. May 20th, "The Serious Family," Sid Smith as *Amindab Sleek*, and "The Spectre Bridegroom." Saturday afternoon, "Mother Bailey," a patriotic drama.

After just five months of playing the stock company, without stellar attraction, Mary Gladstane was engaged as the first star, and appeared Monday, May 23d, as *Julia*. During her engagement, which lasted two weeks, she appeared as *Peg Woffington*, in "Masks and Faces," *Mrs. Haller*, *Lady Teazle* (for Ryer's benefit, supported by Mark Smith, as *Sir Peter*); *Lucretia Borgia*, *Lady Audley*, and *Lady Isabel* and *Madame Vine*. Mrs. Gladstane is a sister of W. H. Crisp, and was born in London, in 1830.

June 6th, to the 9th, Mr. and Mrs. E. L. Davenport and J. W. Wallack appeared in "Othello," "Damon and Pythias," "Hamlet" and "Wild Oats" and "A Morning Call." Though usually called J. W. Wallack, Jr., this handsome, popular and talented actor was the son of Henry Wallack. He died May 23d, 1873.

June 10th, for Mrs. Stoddart's benefit, her own translation of "Fanchon, the Cricket," the lady in the title role. June 11th and 13th, the English operas of "The Bohemian Girl" and "La Sonnambula," were given, with Madame Comte Borchard, Louisa Myers, William Castle and S. C. Campbell in the cast. This company made its first appearance in Brooklyn, January 4th, of this year, in "The Bohemian Girl," when, for the first time in the history of the lyric stage in America, the two leading male singers were natives of this country. Campbell, the baritone, whose real name was Cohen, was born in Hartford, Connecticut. He was, for several years, a well-known negro minstrel, and now graduated into English opera, with which, thereafter, he was identified, being a leading member in Mrs. Riching's company, and afterwards in Parepa Rosa's. He died November 26th, 1874, aged thirty-four. Mr. Castle is still a favorite tenor.

June 15th, Mary Provost began an engagement as *Lucie D'Aville*, in "The Persecuted Wife," and also appeared as *Nell Gwynne*, the latter being played June 20th, at a complimentary benefit to Mr. J. M. Trimble, whose name had headed the bills as manager, since June 7th. The names signed to the testimonial, included Alfred B. Street, R. K. Peckham, Alex. S. Johnson, F. Pumpelly, Thurlow Weed, Alfred Wild, Thomas Hun, C. Van Benthuyzen, H. H. Martin, John H. Reynolds, B. P. Learned, John Tweddle, E. Corning, Jr., and E. D. Palmer.

W. H. Leake took a farewell benefit, June 27th. June 29th, "Our American Cousin" was produced, and the rest of the season, which closed July 4th, was devoted to a revival of "The Ticket of Leave Man."

The season had been a great success. The patrons of the Academy were satisfied with the stock company and did not care for stars. Large salaries were paid, and other expenses were heavy. It has been alleged, that some of Mr. Trimble's employes took advantage of his blindness, and stole from him many hundred dollars. But in spite of this, the season paid him. We are without the books to give the exact figures, but there was no doubt remaining that a theatre could be well supported, even in Albany.

During the summer recess, the Holman opera troupe, with Sallie as the star, appeared in burlesque and opera. Susan Denin and J. A. Herne, also played two or three nights, under management of H. B. Phillips.

The second regular season opened September 12th, under the stage management of George Ryer, and with the following company: Robert S. Meldrum, George Ryer, George W. Stoddart, W. J. Le Moyne, E. P. Griffith, John Murray, William W. Jeffries, George N. Reed, Charles F. Hall, George Farren, W. C. Miller, H. A. Warner and E. P. Packard; Miss Ada Parker Plunkett, Mrs. George W. Stoddart, Mrs. H. F. Nichols, Mrs. C. B. Harrison, Kate Fletcher, T. B. Burbank, Jennie Lees, Alice Merry, Hattie Lee, Martha Elder,

Frances Colmer, Mary Miller and Emma Wilkins. Ernest Zeller was the leader of the orchestra, and F. Hitchcock, treasurer. The opening performance included "The Wife" and "Family Jars." September 14th, "Romeo and Juliet" was played for the first time in the Academy, Meldrum as *Romeo* and Miss Plunkett as *Juliet*. September 29th, "The Three Guardsmen" was brought out in good style, and ran till October 7th, and October 10th, "Rosedale" was produced with good success for two weeks. Up to this time, the receipts from the beginning of the season had run from \$1,450 to \$2,500 a week, the average being about \$1,800. Meldrum, the leading actor, was not much liked. W. J. Le Moynes, a good character actor then, is one of the best at the present time. He went from here to Boston, and at Selwyn's made a great hit as *Uriah Heep* in "Little Emily." He has since made a specialty of Dickens characters, in some of which he has no superior. Mrs. Nichols was formerly wife of Preston, the manager of this theatre the last season before it was turned into a church, and of the Green street theatre the first season after it ceased to be a church.

October 24th, the stock company received their first outside assistance from the Warren combination, consisting of William Warren, Josephine Orton, Charles Barron and Emily Mestayer; a very talented party. Miss Orton, born in 1843, was a niece of William Cullen Bryant and a charming actress; Barron was a prime favorite in Boston, as was Emily Mestayer. During their week's stay, "The Heir at Law" and "Dunducketty's Pic-nic," "School for Scandal," "London Assurance," "Babes in the Wood," and "Marsey Chickweed," "Sweethearts and Wives," "Poor Pill-coddy" and "Seeing Warren," "Serious Family" and "Breach of Promise" were produced. This, if we mistake not, was the first and only time the great Boston comedian attempted to "star" outside of New England, and strange to say, the tour was not a paying one. Here the business only amounted to \$1,725, for

the week, less even than the stock company had been playing to. It may be, however, that the announcement of Forrest had something to do with it.

October 31st, Edwin Forrest began his first engagement in Albany since 1843, when he played to such small audiences in the old Nichols amphitheatre. He was now supported by John McCullough, Isabella Freeman, and Madame Ponisi. Prices were raised to \$1 and \$1.50, family circle 50 cents. Five performances were given, for which the receipts were as follows: "Hamlet," \$820.50; "Othello," \$926.50; "Richelieu," \$1,323.00; "Richard III.," \$1,172.50; "Macbeth" (benefit), \$1,566.00. In the midst of this great engagement, the stock company played "Rose-dale" at a matinee, to \$303.75.

November 7th, John McCullough, who had been playing with Forrest, appeared as the star in "O'Brien, the Last of His Race," by James Schoonberg. It ran for a week, to \$1,406.50, showing that Forrest's second had also made a hit. Mr. McCullough was born in Ireland, in 1837, and came to this country at an early age. Joining an amateur association in Philadelphia, he made his *debut* at the Arch street theatre, August 15th, 1857, as the *Servant* in "The Belle's Stratagem." His salary as an actor was at first \$4 a week; the following season it was increased to \$10, and his duties extended to the representation of the "heavies." In 1860-1, he was at the Howard in Boston, under Davenport, and the following season engaged to support Forrest, and was with him till 1866. In that year, McCullough took up his abode in California, managing in San Francisco with gratifying success, till the last two years he remained there, when he lost more than he had made. Mr. McCullough is to-day among the best of American tragedians, and the only fit representative of the Forrestonian school of acting.

November 14th, the benefit of the Widows and Orphans' fund of the incorporated Fire department took place, McCullough reciting "Shamus O'Brien," receipts \$288.62. He continued his engagement during

the week, appearing as *Pythias*, *Wildrake* in "The Lovechase," and *Duke Aranza*, in "The Honeymoon," *Brutus*, in "Julius Cæsar," and *Charles de Moor* in "The Robbers," the week footing up \$1,300.

November 21st, "The Sea of Ice" was brought out with much care and ran two weeks, the first week to \$2,378.25; the second to \$1,576. December 12th, the leading lady, Miss Ada Plunkett, took her farewell benefit, and retired from the stage to be married, a condition to which, however, she was no stranger.

December 13th, "The Angel of Midnight," announced as "the most marvellous creation of modern times, the wondrous and unique drama, unlike, in its construction, any other in the whole range of histrionic literature, and which in Paris caused the entire population to go mad with excitement, while in London it was played at every theatre one night (opera alone excepted)." Mrs. Stoddart personated the *Angel*, and the play ran three nights, averaging \$150 a night. Evidently the tastes of Albany and Paris are dissimilar.

December 19th, for George Ryer's benefit, Ada Clifton made her first appearance as *Portia*, the beneficiary appearing as *Shylock*; receipts \$639.

The next evening, "The Octoroon" was brought out for the first time on this stage, Miss Clifton as *Zoe*, and ran till December 29th, when it was replaced with "Dot," Mrs. Stoddart in the title *role*. This ran till January 9th, 1865, when Jennie Parker made her first appearance as *Rachel*, in "The Jewess," and became leading lady. She was born in Rochester, in 1836, and made her *debut* at the age of nine, in Buffalo, as the *Duke of York*, to Booth's *Richard*. After five years in the Queen city of the Lakes, she went to California. In 1861, she was in Philadelphia. In 1863, she married and retired from the stage, but was now separated from her husband and had just begun playing again.

January 18th, McKee Rankin appeared as a star, in "The Dead Heart," playing only two nights, when "Victorine, or the Working Girl's Dream," and "The

People's Lawyer," with Le Moyne as *Solon Shingle*, were played. The fact was, that McKee Rankin, as good an actor as he is now, was a total failure then. Fortunately for the manager in those days, if stars failed of being what was expected, they could be sent about their business, and there was always the stock company to fall back upon, as in this case; January 23d, "The Streets of New York," by the stock company, was put on and ran for two weeks, the first to \$2,400, and the second to \$1,908.

February 20th, first night of the engagement of Mrs. Emily Jordan and Frank Lawlor, in "Aurora Floyd," which ran till March 1st, when the same stars appeared in "Leah," "Hamlet," "The Wife's Secret," "The Hunchback," "Othello," "The Siege of Troy," (first time in America) dramatised from the Iliad, by Geo. Middleton, which closed the engagement of four weeks, during which, business was as follows: First week, \$2,262; second, \$1,942; third, \$2,480; fourth, \$2,309.50. Mrs. Jordan, a very beautiful woman, was the daughter of Charles Thorne. She retired from the stage, September 24th, 1867, on her marriage to Mr. Charles Ransom, from whom she separated.

April 3d, McKean Buchanan and his daughter Virginia, began an engagement. Receipts: First week, \$1,475.50; second, \$1,218.25.

April 17th, Annie Waite began an engagement as a star, in "Jennie Deans." April 24th, first appearance of Kate Selden as *Kathleen*, in "Peep O'Day." G. W. Mitchell also made his first appearance in this play. Annie Waite, after a night or two, took the place of Miss Selden; receipts for week, \$1,804, including Annie Waite's benefit, at \$414. This is another instance where a "star," failing to make its light perceptible, attraction which didn't attract was set aside, and the stock company called upon to fill in the time.

On the 19th of April, no performance, owing to the death of Abraham Lincoln. This observance was general in the theatres throughout the country.

May 1st, first appearance here of Edwin Adams,

who played *Rover*, *Claude Melnotte*, *Frank Hawthorne* in "Men of the Day," *Macbeth*, *Adrian* in "The Heretic," and in "Dreams of Delusion" and "Black Eyed Susan"; receipts \$1,321 and \$1,580. Edwin Adams was born in Medford, Massachusetts, February 3d, 1834, and went on the stage in Boston at the age of nineteen. It was not till 1860 that his talents were fairly recognized. He was one of the best of light comedians, while his personation of *Enoch Arden* will long be remembered. In tragedy he was also very fine. While on a visit to Australia, his health declined, and he came home only to die. He was open-hearted, open-handed, and knew no use for money except to spend it. His popularity in the profession was unbounded, and he was the recipient, just before his death, of \$7,854.01, raised by a series of benefits. He died in Philadelphia, October 28th, 1877.

Several benefits followed, the season closing with ticket night, May 31st. A summer season was opened June 3d, under Ryer and Stoddart as managers, Zoe, and Mr. and Mrs. Gomersal appearing in light plays. Zoe is a Cuban by birth, having first seen the light in Havana, in 1840. She was a successful *danseuse* at the age of fourteen. She is the wife of Ben. Yates, the ballet master, and lives on Long Island.

The third season opened September 4th, with Lovell's play of "Love's Sacrifice," cast as follows: *Matthew Elmore*, Frank Roche; *Paul LaFont*, C. T. Nichols; *Eugene DeLorme*, S. B. Villa; *St. Lo*, G. W. Stoddart; *Jean Ruse*, W. J. Le Moyne; *Friar Dominic*, W. C. Miller; *Morlue*, E. S. Packard; *Du Viray*, A. De Warne; *Margaret Elmore*, Miss Ada Gray; *Herminie*, Mrs. Stoddart; *Manou*, Mrs. H. F. Nichols; *Jennie*, Mrs. G. A. Sawin.

The farce was "The Horse Cars," cast as follows: *Pat Rooney*, S. W. Ashley; *Tom Dobbs*, W. J. Le Moyne; *Mr. Ledger*, G. W. Mitchell; *Mr. Dobbs*, E. S. Packard; *Julia*, Emma Hall; *Mrs. Dobbs*, Alice Merry.

Ada Gray was born in Boston, and made her first appearance in a company of amateurs, at the age of fif-

teen. Shortly after, she accepted an engagement in Rochester as "walking lady," but the manager, who saw she was gifted with a "quick study," as it is called, gave her several juvenile parts, and the second star of the season playing *Richard III.*, Miss Gray was cast for *Lady Anne*. He complimented her at the rehearsal, and, no doubt, praised her to the management, because from being cast to play the *Gentlewoman* in "Macbeth," she was changed to *Lady Macbeth*, after the cast had been posted in the green-room. From that time she played leading business with stars, and at the same time walking ladies in farces, being very ambitious to succeed. She was advised by the stage manager to write to Louisville for the position of leading lady, did so, and was accepted for leading juvenile business, under the management of George Wood. The theatre changed hands in the fall, and she was re-engaged by Duffield & Flynn for the season of 1863-4, and became a great favorite. Louisville still claims her as one of her children. While there, she supported Edwin Adams (being the original *Annie Leigh* to his *Enoch Arden*), J. Wilkes Booth (first playing *Portia*, *Ophelia* and *Katherine* with him), Joseph Proctor, Matilda Heron, Davenport, Wallack and others. It was through Edwin Adams that George Ryer, stage manager for the Trimble, corresponded with Miss Gray, and secured her for Albany. She appeared as above stated, and, though well received, did not make a decided hit till she played *Camille*. From that time she increased in popularity, ever studying and striving to improve. She was re-engaged for the season of 1866-7, and, in 1877-8, took a similar position at the Continental theatre, in Boston. The season was a short one, and Miss Gray next accepted a position as leading lady in the Boston theatre company, to support Edwin Booth through the east, and in Albany and Troy. Her reception in Tweddle hall, at this time, was most cordial. Shortly after, she retired from the stage and married Mr. Charles S. Watkins, a well-known hotel man, and, for two years, led a domestic life. But the



old fascination pursued her, and, in the spring of 1872, she made her *re-entree*, at Martin hall. Since then she has starred in all parts of the country.

Frank Roche has a good figure and is a fair leading man, having filled that position in Boston, Brooklyn, and other large cities, with success. C. T. Nichols, the heavy man, will be remembered for the "grunness" of his voice, if for nothing more. Sam. Villa, a walking gentleman and a lisping vocalist, married one of the Wallace girls, and has for some time been the head of a burlesque combination. Emma Hall has recently been a member of the Holman opera troupe and lives at Toronto.

For three months the stock company played to business running from \$1,319 to \$2,188 per week. December 11th, the first star of the season appeared, in the person of Jean Hosmer, who played *Camille* with the sanction of Matilda Heron. Jean Hosmer, a really fine actress, was born near Boston, January 29th, 1842. Taken to the theatre at the age of eight, she developed a passion for the stage almost uncontrollable, and being refused permission to go, used to dress in boy's clothes and indulge her propensity on the sly. She received a good education, but her youthful infatuation was not cured, and her father, failing in business, she at last received permission to go on the stage, and began as a ballet girl in Buffalo, under the name of Stanley. She studied hard and rose steadily till in December, 1863, she resumed her own name and appeared as a star. She has now retired from the stage. Miss Hosmer also appeared as *Bianca*, *Pauline*, *Evadne*, *Lucretia Borgia*, *Mrs. Haller*, *Julia*, *The Countess* (in "Love"), *Juliet*, and *Parthenia*. Receipts the first week \$2,465, second week, \$1,550.

January 8th, 1866, "Arrah Na Pogue" was produced, with T. H. Glenny as *Shaun*, and soon after, "The Last Days of Pompeii," which ran a week. January 29th, Charles Dillon began an engagement as *Virginius*, and played *Macbeth*, *Sir Giles*, *Belphegor*, *Richelieu*, *Louis XI*, *Don Cesar de Bazan*, *Hamlet*, *Shy-*

*lock, Richard, Falstaff, Timon, Lear and William Tell*, his engagement lasting till February 24th, and averaging \$1,800 a week. This was Mr. Dillon's second visit to America. He was born in Suffolk county, England, in 1819, and after some provincial experience, appeared in London, at Sadler's Wells, April 21st, 1856, as *Belphegor, the Mountebank*, of which he made a specialty. In 1861, he came to America; in 1863, he went to Australia. Albany was one of the first, if not the first city he visited on his second tour of the United States. He was much liked. He is still playing in England, but the London critics say he has degenerated.

March 12th to 15th, Lotta appeared in "Seven Daughters of Satan," a musical and romantic drama. This was the first appearance in Albany of the little lady, who has since become so popular. Being quite unknown, she only drew \$294.50 the first night. Her second night was \$422, showing a hit; her third \$390; and her fourth and last, \$452. Lotta Mignon Crabtree—for so she was christened—was born at No. 750 Broadway, New York, Nov. 7th—the biographical sketch, which in 1864 heralded her arrival from San Francisco, said, in the year 1847, but we are assured by one who ought to know, if any body, that this date is not correct. Never mind. She lived in the house where she was born till 1854, when she was taken to California, and made her first appearance on any stage at a concert given in Laport, "for one night only." Her second appearance was at Petaluma (1858), where she played *Gertrude* in "The Loan of a Lover." She then travelled as the star of a company for nearly two years, being called "La Petite Lotta," and ranked as an infant prodigy. She then went into the variety and minstrel business, becoming, in 1860, the pet of San Francisco, many nights being literally showered with gold and silver coins by the delighted public. Each year she took a tour through the state and also played engagements at Maguire's opera house. After one of the most successful benefits ever given on the Pacific slope,

she sailed for the east, and arrived May 16th, 1864, and gave her first performance in New York, at Niblo's saloon, June 1st. It was far from a success, the attendance being very small. The next night more were present, but they were mostly *claqueurs* hired by free tickets to be present and applaud, and so transparent was this device, that the whole thing became a farce, and failure seemed inevitable. The *Clipper*, excellent authority on the subject, said :

Her style is certainly not intended for a first-class audience, concert halls being her proper stamping ground. She is possessed of great versatility, and plays the banjo equal to nine-tenths of the so-called first-class banjoists. She understands the business well, being up in all its little tricks. She is possessed of a very musical voice, and gives a song with much spirit. She can dance a regular break-down in true burnt-cork style, and gives an Irish jig as well as we have ever seen it done. She has a pleasing countenance, looks charming on the stage, is posted in all the tricks of the business, and knows exactly how to put an audience in good humor. She would prove a valuable star to any music hall in the country.

This was, undoubtedly, an honest opinion. One week's trial was enough, and New York saw and heard no more of Lotta for some time; but the Canterburys and the 444's didn't get her, thank fortune. In August, we hear of her at McVicker's theatre, in Chicago, where, one night, while playing in "The Seven Sisters," an unknown admirer threw her, neatly done up in a handkerchief, a \$300 gold watch and chain. From Chicago she returned to Boston, and then made a tour of the United States, of which her first Albany engagement was part. In the summer of 1867, she made her second appearance in New York, this time at Wallack's, under the management of C. W. Tayleure, and played the most brilliant summer engagement ever known there. At this time, Brougham's dramatisation of *The Old Curiosity Shop* was first brought out, under the name of "Little

Nell and the Marchioness," Lotta assuming the dual title *role*. With the face of a doll, and the ways of a kitten, she at once became everybody's pet, and has been so ever since. She can hardly be said to act, but she amuses, and that is what most people care for. She may be said to have founded a "school" of her own, for imitators have sprung up by the score, and they have always remained imitators, nothing more. In 1869, she returned to California, and was welcomed back in one of the most brilliant engagements ever played there. Her health is not robust, and some years she has had to refrain from practicing her profession. Occasionally she goes to Switzerland, a land she loves almost as California, which she calls her home. In private life, she is said to be a perfect little lady, who, through all the temptations of her brilliant career, has borne a reputation beyond reproach. She is still one of the three best paying lady "stars" on the stage.

March 16th, in honor of the coming day, the bill was made up of "Brian Boroihme" and "The Irish Emigrant." For Ryer's benefit, "Central Park" was produced, with Carrie Augusta Moore, the skater, and ran a week; receipts, \$2,025.

Mr. and Mrs. Charles Kean appeared for five nights, beginning March 26th, supported by J. F. Cathcart, George Everett, and Miss E. Chapman. The plays presented were "Henry VIII." and "The Jealous Wife," "Merchant of Venice," "Louis XI.," "The Gamester," "The Stranger" and "The Wonder." Total receipts, \$1,800, opening to \$450 and closing to \$221. This engagement was clearly a failure, much to the disappointment of the manager, who expected that the magic of the names of Charles Kean and his wife, the far-famed Ellen Tree, would attract largely, but their day had gone by. Kean was now fifty-five years old, and badly broken up. He had not appeared in Albany before for thirty-five years, when he came under Duffy's management.

Mrs. Kean was six years older than her husband.

She had been a great actress, but never appeared, while she was such, in Albany. She was born in the south of Ireland, in 1805, and made her first appearance as *Olivia*, in "Twelfth Night," at Covent Garden. She first came to America in 1836, and even then, Ireland says: "The bloom of youth had somewhat worn off, and her beauty, of which many reports had reached us, proved to be that of intellect and expression—certainly not of feature—while a peculiar stoop in her shoulders and a projection of the neck, impressed a beholder disagreeably at first sight. But the impression vanished when you heard her speak, and ere you knew it, you were fascinated by her feminine delicacy of manner, her soft and witching tones, and the perfect grace and true elegance of her deportment, and you felt the conviction that you not only saw before you a consummate actress, but a pure, true, amiable and womanly woman." In 1845, Mr. and Mrs. Kean were in America again, and played with success, but on this, their last visit, but little of their former greatness was apparent. Mrs. Kean is still alive (1880), although it is reported that she has been stricken with paralysis.

T. H. Glenny, the Coudocks, and Mrs. Bowers filled out the season, which closed June 2d. A summer season was opened by Frank Dwight Denny, supported by J. Davis, Marie Le Brun and Miss Thompson. The legitimate held sway, the only novelty being "Our Mutual Friend." Mr. Denny was simply a stage-struck young man from Boston, with a wealthy father, who gave him money to come to Albany, hire a theatre, and be an actor. Mr. Denny tried the experiment here and in Brooklyn (taking Ada Gray with him) but soon became convinced that he had mistaken his vocation.

The fourth regular season opened September 3d, with a company consisting of D. E. Ralton, R. D. Ogden, C. Wilkinson, C. T. Neville, J. Matthews, C. E. Churchill, J. Barnes, F. W. Barnard, George Farren, G. E. Templeton, W. C. Miller, E. P. Packard, A. H. Sheldon, E. DeVie, George Ryer, Ada Gray, Mary

Stevens, Lillie Marden, B. Moravia, Mrs. C. Churchill, Miss Jennie Farren, Annie E. Spear, Ada Le Brun, F. Coleman, Edith Evans, Eliza Winters, Ella Montrose, and Emma Le Brun. John M. Trimble announced himself as manager, and Mr. Ryer as stage manager. The opening bill was "The Honeymoon," produced as originally written, in five acts, and "The Jolly Cobbler."

Ralton, the leading man, was better fitted for heavy business; Ogden, "the Duke d'Orsay," had been manager of the Richmond theatre, and was quite an imposing personage. At last accounts, he was in Australia. Charles Wilkinson, the comedian, a native of New England, has since been the head of a travelling organization, which produces "Uncle Tom" and other well-worn dramas in the smaller towns and cities. He married Lillie Marden.

For about ten weeks after the opening, the stock played unaided by stars to an average business of about \$1,500 a week, the expenses running about \$1,200. On the 1st of October, Mrs. Clara Fisher Maeder joined the company and played "old woman" for several months.

Beginning November 12th, the first star of the season, F. S. Chanfrau, appeared for five nights as *Sam*, and Saturday night as *Solon Shingle*, *Jerry Clip* and *Mose*; receipts \$2,625. Mrs. Jordan and Frank Lawlor, and Mr. and Mrs. Barney Williams followed, to large business. Steve Ashley now joined the company. December 21st, for Ryer's benefit, a drama by William P. Hinds, was played, entitled "Art Friends and Heart Foes, or the Painter, the Poet and the Bandit;" also "The Club, or the Last Man." Mr. Hinds's play was repeated twice. He is a well-known Albanian, long connected with the People's line, and now suffering the calamity of blindness.

Mr. Trimble's health was now so poor, that he advertised the theatre for sale, but nothing came of it.

During holiday week, "The Naiad Queen" was produced, with E. A. Locke as *Schnapps*. Then followed

"Inshavogue, or Wearing o' the Green," to \$1,700.25, and January 7th, 1867, the Richings English opera troupe in "Martha," "Daughter of the Regiment," "Fra Diavolo," "La Sonnambula," "Bohemian Girl" and "The Doctor of Alcantara;" receipts \$2,900.

Then came Jean Hosmer in the legitimate, playing "Ion" for her benefit; receipts for the week, \$1,610. Then Helen Western, specially supported by her husband, J. A. Herne; receipts, \$1,937. January 8th, Fanny Morgan Phelps, announced as the Australian artist, began an engagement; receipts, \$1,500. February 4th, Matilda Heron Stoepel appeared as *Camille*, and followed in her own plays of "Gamea, the Hebrew Mother," and "Medea," "Duel in the Days of Richelieu," "The Pearl of the Palais Royal;" also as *Meg Merrilies*, *Nancy Sykes*, and *Hester Prynne* in "The Scarlet Letter." Receipts for the first week \$1,917; second week, \$1,200.

John Brougham played an engagement, appearing for the most part in his own dramas; receipts first week, \$1,909; second, \$2,227. In March, a number of plays were produced, with Yankee Locke (died January 5th, 1880) as the star; receipts, \$1,282.

During Helen Western's engagement, which followed, nothing new was produced, (receipts \$1,750) and Mrs. Bowers, who succeeded her, offered nothing new, except "Diana, or Love's Masquerade;" receipts, \$1,624.25. Kate Reignolds followed; receipts \$1,500.

April 1st, John E. Owens began an engagement as *Solon Shingle*, and appearing also as *Mr. Gilman*, in "Happiest Day of My Life"; *Joshua Batterby*, in "The Victims"; *Horatio Spruggins*, in "Forty Winks," "Paul Pry," "Live Indian," and "Toodles." Receipts, \$2,353.25. Owens is a Welshman by descent, though born in Liverpool (1823). He arrived in America at the age of three, and made his *debut* at the National theatre, in Philadelphia. He has been a successful manager as well as actor, and is said to have accumulated a large fortune. He is one of the best of comedians, and is not confined in his excellence to

one or a dozen parts, although for a time he made a specialty of *Solon Shingle*, in which, although a wonderful piece of elaboration, he is by no means seen at his best. It is a curious fact in this connection, that like Jefferson in *Rip Van Winkle*, Owens, in *Solon Shingle*, followed the copy set by Charles Burke.

J. B. Addis was now stage manager. The next engagement was that of Frank Mayo, who, besides the legitimate, played in "St. Tropes, or the Mistake of a Life," "Ruy Blas," and "The Streets of New York," with Charley Pettengill (afterwards a successful negro minstrel) as the boot-black. This was Mr. Mayo's first starring tour. He was born in Boston, April 19th, 1839, but made his first appearance on the stage, at the American theatre in San Francisco, under Laura Keene's management, in 1856, occupying every position from supernumerary to that of leading actor and supporting almost every star that visited the Pacific slope from 1860 to 1865. He was never engaged for any line of business, but played old men, young men, middle-aged men, comedy, tragedy, black and white, as it happened. Having acquired, in this way, an experience not otherwise possible, he left San Francisco in 1865, and became a stock star at the Boston theatre, under the management of Jarrett, Tompkins & Thayer, opening August 28th of that year as *Badger*, in "The Streets of New York," a part in which the handsome actor made a hit, which he repeated in many of the leading roles, such as *Charles de Moor*, *Richard*, *Othello*, *Iago*, *Shawn*, *the Post*; *Ingomar*, *Don Cesar de Bazan*, *Raphael*, etc. The following season (the one of which we write), he became a star, at first presenting the Shakespeare dramas, interspersed with romantic plays of less dignity, but at length making a specialty of "The Streets of New York." How he came to do so, he thus explains: "I used to select *Hamlet* as my opening part, following with *Macbeth* and *Richelieu*, and fill out the week with other high class roles to empty benches, but with an approving conscience. I was regarded in certain localities with great favor in these parts by the



press and the attending few. If my engagement was for a fortnight, I would for the second week announce the part of *Badger*, and after playing it, not unfrequently find myself soundly berated by my personal friends and gentle critics for 'prostituting my talents,' and so on, until I found where I played the classic drama, I could not attract in *Badger*; so this suggested (for pecuniary motives) making *Badger* my 'extra' part, and usually with success, but when I would venture on the classic in such places where I had been measured by my *Badger* tape, the very thought of my departure was either recorded as preposterous or with that worse feeling, a patronizing and qualified approval. This assured me that I could not be versatile and successful; that versatility was a capital quality in a stock actor, but the public demanded an identity in a star, that it would not permit to be disturbed, so I settled down into the *Badger*, playing the others only occasionally—loving them the more." In 1872, as heretofore related, Mr. Mayo, while managing at Rochester, first played *Davy Crockett*, with which his name is as closely associated as Jefferson's with *Rip Van Winkle*, or Maggie Mitchell's with *Fanchon*. Of Mr. Mayo's method in presenting his beautiful creation, what he says may be interesting. After giving as his advice to young actors that they should never know their best and not settle down to a conviction as to what they can shine in, until plenty of experience and repeated trial has demonstrated it, he adds: "Do all your work at rehearsals. The greatest difficulties I have had to overcome have been the errors I have made by trusting to the impulse that comes at night when the actors' wits are too busy to use them for judgment. To tell you the truth, my performance of *Crockett* is to me a very *wooden* one, but I think I conceal this fact from the public. All that apparent unconsciousness for which I have been commended, is the purest assumption—that is the artistic part of the work. I have in my study of the character felt and enjoyed all that I make others feel and enjoy. I, as an artist, must lose that

condition when I come to my work, and be presumably lost, while thoroughly self-contained. This has been my method and the rehearsal is the time and place in which I have accomplished it."

To resume: April 22d, Dan Bryant appeared and during his engagement played in "The Irish Emigrant" and "Handy Andy"; "Born to Good Luck" and "More Blunders Than One"; "Irish Lion" and "Danny the Baron." Bryant, better known as a negro minstrel than as an Irish comedian, was born in Troy, May 9th, 1833. He made his *debut* in a white face, in the Winter Garden, July 2d, 1863, as *Handy Andy*, and afterwards played as an Irish star in this country and in England. At this time, his engagement terminated suddenly, on account, as he said, of the death of a child, and he sent telegrams to that effect to Mr. Trimble, and it was so announced in the papers. The facts were, that Dan was a little irregular in his habits, and had eventually to pay heavy damages for disappointing the managers. Not long after, the child did really die. Bryant died April 10th, 1875.

Mr. and Mrs. F. M. Bates appeared in "Catharine Howard, or The Throne, The Scaffold, The Tomb," and "The Man with the Iron Mask." Lady Don was the next star, appearing in "The Pretty House-breaker," and the burlesque of "Kenilworth." Receipts for her week, \$1,350.25. She was the widow of Sir William Don, the comedian, and made her first appearance in America the February preceding. She died September 20th, 1875.

May 13th, Mr. and Mrs. Gomersal, who played burlesque, etc.; receipts, \$1,217. The benefits followed, Mrs. Maeder presenting for hers, Mrs. Vernon, Miss Mary Gannon, Mr. Ogden, and Mr. F. G. Maeder. "Married Life" and "Rural Felicity" constituted the bill. This was the last appearance on the Albany stage of Mrs. Vernon and Mary Gannon, once the favorites of the town, as they were now of New York. Of Mrs. Vernon in particular (Mrs. Maeder's sister), we have spoken at length, in connection with her

residence here with her husband, in 1827. She retired April 3d, 1869, as well beloved by the public as any woman who ever trod the boards of the New York stage, with which she had been connected nearly forty-two years. It is related of her that she has been accosted in the streets by ladies, who said: "Mrs. Vernon, you do not know us; but we know you and have known you for many years; we love you and we want to kiss you!" Mary Gannon, the old Museum favorite, made her last appearance on the stage at Wallack's, January 27th, 1868, going through her part with difficulty and being taken home to die. Mr. Fred. G. Maeder, whose appearance is also noted, is the second son of Mr. and Mrs. James G. Maeder, and was born in New York, September 11th, 1840. He is the well-known author of several plays, and manager of many stars.

The season closed May 25th, and a summer season opened on the 27th, with Kate Fisher and her horse Wonder in "Mazeppa," "Cataract of the Ganges," etc., followed by a week of burlesque, by a company in which M. W. Leffingwell and Mrs. Sedley Brown were the stars, supported by Mr. and Mrs. E. A. Eberle, Millie Sackett, Annie Campion, J. B. McCloskey and others. Fanny Herring also appeared a few nights as the "Female Detective."

June 7th, the theatre was closed on account of the death of the manager, Mr. Trimble, who had long been ill. The gross receipts during his management, were as follows:

Season of	1864-5.....	\$67,350 99
"	1865-6.....	62,318 05
"	1866-7.....	64,125 28

---

Total.....\$193,794 32

## CHAPTER XXV.

1867-1868.

*The Academy under Miss Trimble's Management.*

THE next and last season of the Academy of Music opened September 2d, 1867, with the Richings English opera company, and under the management of Miss A. G. Trimble, sole lessee and proprietor. Miss Trimble, now the wife of Lucien Barnes, was about twenty-four years of age. On account of her father's infirmity and the belief that there were some persons in the world not too good to rob a blind man, she had for some months previous to Mr. Trimble's death, been his constant attendant in the box office, and aided him all that she could, even to counting the house. As he grew more and more feeble, and felt that his end was approaching, he asked her to undertake the management when he was gone. Reluctant to assume such a responsibility, she tried to think of some other way, but none appeared. There was no one else to do it, and, of course, she consented. Contracts had already been made with a number of stars, and these were carried out, and new ones entered into. In short, the season under this enterprising and plucky little manager (though lasting only five months, on account of the fire), netted her \$8,000. Particulars are as follows:

The operas presented by the Richings company were: "The Bohemian Girl," "Linda di Chamounix," "Maritana," "Martha," "Daughter of the Regiment," "Fra Diavolo," "Crown Diamonds," "Norma," and "La Sonnambula." Mr. Peter Richings, the venerable actor and manager, was here in person, it being his

last visit to Albany. Miss Trimble remembered with gratitude his fatherly care and attention on these opening nights, suggesting many points which were invaluable to the young and timid novice. Mr. Richings died January 18th, 1871, from injuries received from being thrown from a wagon. The company were here two weeks; receipts \$3,126 and \$2,700.

The dramatic company engaged for the season included Mr. and Mrs. J. W. Carroll, Mr. and Mrs. S. K. Chester, Mrs. Maeder, Mrs. Ryan, Miss Stanfield, Miss Louise Sylvester, Mrs. Howard, Mrs. Miller, Mrs. Barnes, Messrs. Lassell, Shields, Stevens, W. W. Moreland, C. C. Bradshaw, W. C. Miller, M. R. Hayden, W. C. Crosby, E. C. McCall, E. S. Packard and S. E. Ryan.

Mr. Carroll was born in Chestertown, Maryland, October 12th, 1837, and married Jennie Melville, a Boston girl, who was the original *Katy* in the drama of "Hot Corn." Mr. Chester was also born in Maryland and had played frequently in Baltimore and the south. His wife was Annie S. Hodges, of Baltimore. E. C. McCall was afterwards "old man" at the Division street theatre, and still later, has been at the head of small travelling combinations.

Miss Louise Sylvester, at this time only about thirteen years old, has since become so well and favorably known and gives such promise of being a still greater favorite, that more notice is due her than the position she then occupied would warrant, of itself; and it is the more freely given from the fact that she is a native of Albany, her mother, Mrs. Julia Sylvester, having made her *debut* at Meech's museum before Louise was born. The daughter, desiring to follow the same profession, secured an engagement from Mr. Trimble, "putting on long dresses and telling every body she was a great deal older than she was," so anxious was she to succeed. But her barren wardrobe—and perhaps her extreme youth—did not satisfy the new manageress, and so, packing up the little white muslin dress made by herself, and the

little satin over-dress, "made from one of mama's," the young actress found her way to New Orleans and presented herself before good, kind-hearted old Ben De Bar, with the announcement that she was "Miss Sylvester, if you please, sir." He took pity upon her, and the fever having made players scarce, she was taken into the company and kindly treated by the manager, who became and continued her friend so long as he lived. She happened to open in a part fitted to her, and doing a Highland fling and a song, made a hit. As the season went on, sickness and death created many emergencies in the company, and being gifted with a quick study, she found herself playing all sorts of parts, many of them far beyond her years and experience. How she played them, sometimes, may best be illustrated by a little incident, told by herself, as follows:

I won't be sure, but I think the piece was "Six Degrees of Crime"; the leading juvenile lady was taken ill with the fever, at the last moment: no one else could study the part; I asked for and got it. Need I tell you how proud I was? There was a murder scene in it I was to be murdered; *I* was to act *tragedy*. I don't think you can fully understand the joy of that moment to me. I was to be pulled around the stage by the hair — Oh! Oh! — well, I practiced that scene every moment of the time left me. From that hour I was not in the world — I only felt that I was to be *mur-r-dered*. I never woke from that dream of bliss till after the act, when some one came to me and said:

"You have killed the leader of the orchestra!!!"

Think of it! Well, it seems, that in the scene, I had to get the dagger from the villain, who finally succeeded in strangling me, by winding my hair around my neck. When I got the weapon, I was to throw it away. Well, I *did* throw it away and struck the leader of the orchestra — who was playing *tremolo* — in the eye. There was a shout from the audience, excitement among the musicians, and no more *tremolo* for that act; but so lost was I, that I knew nothing of what I had done till they told me; then they had to hold me by main force to

keep me from running from the theatre, but it was only a scratch after all, and the leader had a hearty reception when he took his place again that evening."

Nothing daunted, Louise worked on and worked hard, refusing no part, thus learning much that she never forgot. From New Orleans she went to Cleveland, Chicago, St. Louis and the western circuit, steadily gaining in her profession. Two seasons she starred in a piece called "Nip," and finally worked her way to the Union Square theatre. Then her mother and brother died; she lost her own health, and was sent to San Francisco as a last resort. There she got better, made a hit, received a thousand-dollar benefit, and came east to start anew. Her first offer (professional) was to act *Evangeline* in John Stetson's company. This she found too hard work, and engaged with the Criterion comedy company, of which this season she has been the leading attraction. Her natural abilities, combined with a willingness to sink every thing for the sake of her art, are sure to win for her more than ordinary honors. If we are not much mistaken, Albany will yet proudly claim her as one of its brightest dramatic children.

But perhaps, after all, the most interesting member of Miss Trimble's company was Agnes Stanfield, although she was not at all prominent, and only remained a few weeks, playing unimportant parts. This was really Ada Clare, the queen of the Bohemians, as she has been sometimes called. Her real name was Jane McEthenney, and she came of a good family in the south, being a cousin of Paul Hayne, the poet. She, herself, was better known as a writer than an actress. She contributed to the journals of the day and wrote a novel, "Asphodel," which, though printed, was never published, owing to the suspension of a Boston firm which had it in hand. The only book of hers given to the public was entitled "Only a Woman's Heart." But for years she was the feature of a certain phase of New York life. "She was an associate of Fitz James O'Brien, George Arnold, Artemus Ward, Ned Wilkins,

Henry Clapp, Jr., Mortimer Thompson and other Gotham journalists, was a hail-fellow, well-met with all, and thought nothing of running off on a jaunt for a week or a month with any of them. Her intensely eager, nervous, clean-cut face and heavy blonde hair, always attracted the attention of Broadway to her, and there quaffing champagne at the Maison Doree, or beer at Praff's, she was wholly indifferent to criticism." She made her *debut* as an actress at the Academy of Music in New York, November 27th, 1855, as *Ophelia*, in "Hamlet," played by amateurs, but was never a great success. At length she married Frank P. Noyes, and it is said, lived very happily with him. She played under the name of Stanfield in several companies, and was here but a few weeks. She is remembered as being perfectly lady-like in her deportment, but shrinking from her past history. In January, 1874, she was bitten by a favorite lap-dog, but as the wound, which was severe, was cauterised, no serious trouble was apprehended, and she went to Rochester to join Lucille Western's company performing there. Just one month after she was bitten, hydrophobia manifested itself, and death ensued on the 4th of March following. A writer in the *Tribune* says: "She was really known to but few persons, but by them, in the solemn, grief-stricken words of an old poet, 'she will be mourned till Pity's self is dead.'"

The opening bill was "The Three Guardsmen," with Frank Mayo as the star. Nothing new to the Academy stage was produced during his engagement; receipts, \$1,656. Miss Fannie B. Price was the next star, opening in *Leah*. She was followed by Mrs. Bowers, who played *Mary Stuart*, *Camille*, *Juliet* and *Jane Shore*; one night Governor Fenton and General Sickles and staff attending.

October 21st, "Lost in London" was produced, with McKee Rankin and Mrs. C. Henri as stars. Mrs. Henri (died September 20th, 1879), joined the company in place of Louise Sylvester. Zoe came next, and was followed November 4th, by Julia Dean, who



appeared in "The Woman in White," and "Married, not Mated," (by Thomas de Walden, the author taking the part of *Taupin*.) This was after this once favorite actress's return from California. Her attractions were all gone, and her voice could be heard only with difficulty. She died the following March.

Edwin Adams, Chanfrau, Kate Reignolds, Edward Eddy, Eliza Newton and Lucille Western played engagements, and December 23d, "Under the Gaslight" was brought out, and proved the great success of the season. It ran till January 11th; one day (including a matinee) to \$911.

January 27th, 1868, Charles Barron began an engagement as *Henri de Lorraine*, in "Hilda." The bill was repeated Tuesday night, and was up for Wednesday (the 29th). About half-past six that morning, fire was discovered in the rear of J. Burke's saloon, adjoining the theatre on the north. The firemen, as they supposed, had extinguished the flames, and were about to retire, when it was found that the Academy was in a blaze. In a short time nothing was left standing but the front wall. The loss was estimated at \$45,000. There was an insurance on the building of \$20,000. Nothing but the books in the office were saved. The actors lost their wardrobes, and John Brougham, to whom Albany seems a doubly fatal place, lost the models of the play in which he was to appear the next week. The company played February 1st and 2d, in Tweddle hall, and then disbanded.

## CHAPTER XXVI.

1869-1876.

*The Division Street Theatre Under Various Managements.*

THE burning of the Academy of Music left the city once more without a theatre, and for a while, although there was much talk of rebuilding, nothing was done. Never since 1812 had Albany been more destitute of a place for dramatic performances than for a year or two after the very successful Trimble *regime*. Martin hall had not been built, and Tweddle hall was destitute of both curtain and scenery.

Meanwhile, a building on Division street, between Pearl and Green, was being quietly transformed into a theatre, to be managed by Frank Lawlor. It was erected about the year 1813, for a Methodist church, and was used as such, till the old North Pearl street circus was turned into a church, when the Methodists sold their Division street property to the Unitarians. There, Rev. A. D. Mayo preached, and various societies occupied it till it was bought by Gerson Oppenheim, who went about fitting it over into a hall. Lawlor secured a lease of the building for five years, at an annual rental of \$5,500, and was to expend \$5,000 in improvements. It was said that the next day after the lease was signed, he was offered \$5,000 for his bargain. For a season or two the theatre did a prosperous business, but its location was always against it, as was the fact that its one gallery was the best part of the house.

The company included Frank Lawlor, George C. Boniface and Augusta L. Dargon for leading business; George Ryer, as old man and stage manager; Charles

Hilliard, William C. Crosbie, A. L. Cooke, A. J. Sawtelle, C. E. Edwin, J. W. Walsh, Mrs. M. A. Farren, Maggie Newton, Alice Brooks, Caroline E. Carman, Florence Vincent, Lena Hall, and Louisa Howard. William Veeder was treasurer; George Williams, scenic artist; John Meehan, stage carpenter, and C. L. Underner, leader of the orchestra. Admission, 75 and 50 cents.

The opening night of the Academy of Music, as it was called, was October 4th, 1869, when "Love's Sacrifice" was produced, cast as follows:

St. Lo.....	George C. Boniface
Matthew Elmore.....	Frank Lawlor
Paul La Font.....	George Ryer
Eugene Delorme.....	Charles Hilliard
Friar Dominic.....	A. L. Cook
Jean Ruse.....	W. C. Crosbie
Morlac.....	J. A. Sawtelle
Du Viray.....	C. E. Edwin
Servant.....	Mr. Jones
Margaret Elmore.....	Augusta L. Dargon
Herminie.....	Maggie Newton
Manou.....	Mrs. M. A. Farren
Jenny.....	Florence Vincent

This was an excellent company. Mr. Lawlor, of whom mention has previously been made, was a thoroughly good actor and a successful star. George C. Boniface, an Englishman (born in 1833), had been on the stage since 1851. He was the original *Rodolph*, in "The Black Crook," and is accounted among the "stars" of the present day. George Ryer has been mentioned before as one of the best "old men" ever seen in Albany. Alice Brooks has since become a favorite in travelling organizations, and Miss Dargon, the Irish tragedienne, has acquired a much more than local reputation. Her father was a doctor, the son of General Dargon, a well-known Irish patriot. Her mother was Scotch. Miss Dargon came to America when quite young, and at the suggestion of Horace Greeley, who discovered her dramatic talent, gave a

series of readings, with success. She then went upon the stage and played in New Orleans, Galveston and San Francisco. At the time of the great fire in Chicago, she was acting at the Globe, and was so severely injured during the calamity, that she was obliged to go to Paris to seek medical advice, and there sustained an operation, which restored her to the stage. She returned to America, and Stephen Fiske having dramatised Tennyson's "Queen Mary" for her, she appeared in it, for the first time, at the Leland opera house. She has since been in Australia, where she is winning golden opinions. Although Miss Dargon usually plays heavier characters, she is said to be an excellent *comediennne* as well. She has many admirers in Albany, especially among her countrymen. During her sojourn here, she was a devout attendant upon St. Mary's church, and in private life, was said to be both brilliant and agreeable.

Among the novelties speedily produced by the company, were "Dora," "Jocrisse, the Juggler," "Henry Dunbar," "Blow for Blow," "Lancashire Lass," "Formosa," "Long Strike," "Under the Gaslight," "Streets of New York," etc. December 11th, Mr. Boniface retired, and December 20th, Joseph K. Emmet, the first star, appeared. He had just made the hit of his life at Buffalo, where, November 22d, he first appeared as *Fritz*. His great success there and here as a German comedian, has been repeated wherever he has shown his handsome face. He was born in St. Louis, March 13th, 1841, and made his *debut* in that city, in 1866. Two years later he joined Bryant's minstrels, and now came out as a star.

The Trimble opera house, opening December 31st, did not at first appear to affect business in Division street as much as might have been expected. On the 28th, Walter Keeble appeared in "The Lottery of Life," having been engaged in place of Boniface. Mr. Keeble had been on the stage since November 25th, 1854, part of the time in this country and part of the time in England. In September, 1870, he became leading

man in Manager Barnes's company, at the Trimble opera house, and subsequently managed the Division street theatre for several seasons. His health failing, he went south (where he had played during the war), and lived, for a time, near Aiken, South Carolina, on a little place which Harry Watkins drew in a lottery. Afterwards, he was a clerk in a hotel, and whether he is living at the present time, we are unable to say. Mr. Keeble was a perfect gentleman and a thoroughly good general actor, and played the principal *roles* of tragedy with good effect. He was the only man, probably, who ever played *Hamlet* in Albany for six consecutive performances.

January 3d, 1870, Marietta Ravel began a week's engagement and was succeeded by Mr. and Mrs. Barney Williams. On the 17th, E. L. Davenport, having withdrawn from the Fifth avenue theatre, appeared in "Enoch Arden," its first presentation in Albany, and in "The Duke's Motto." The houses were very large and his reception was enthusiastic.

On the 31st, Yankee Robinson and Minnie Jackson appeared in "Yankee" plays. Robinson has been every thing from a shoemaker and dancing teacher to the proprietor of a first-class circus. He is a child of Avon—Livingston county, New York, and was born in 1818. February 7th, the old Irish comedian, John Collins, began an engagement. On the 15th, the Worrell sisters, Sophie and Irene, appeared, playing "The Field of the Cloth of Gold," "Ixion," and other burlesques, also "The Grand Duchess." The sisters were the daughters of William Worrell, and appeared first as dancers in California. They visited Australia, and returning, came east with their parents in 1866, and for a time were the lessees of the New York theatre. Their engagement in Division street was a fine success, the revival of burlesque having just begun. Jennie, their other sister, was not with them at this time, her place being filled by Hattie O'Neil. Sophie has since married Knight, the extremely clever German comedian.

February 21st, James M. Ward, who afterwards married Winnetta Montague, began the first of several engagements at this theatre, playing Irish characters. The Worrell sisters came again and were followed by Lisa Weber and her troupe of blondes. Miss Weber had seceded from the Lydia Thompson company, of which she was a prominent member, and produced "*Ixion*" and other plays then the rage, but not with great success.

February 25th, for Miss Dargon's benefit, the beneficiary played *Meg Merrilies*; for Walter Keeble's benefit he played *Othello*; for Ryer's farewell, "*Dora*" was presented, with Marion Fiske as *Dora*. Miss Fiske was an attractive *soubrette*, who was soon afterwards a favorite in the stock company. March 21st, Maggie Mitchell began an engagement in her favorite characters, and on the 28th, Elise Holt and her husband, Harry Wall, appeared in "*Nip*." The lady was born in London, July 11th, 1847, and after achieving success at the Strand, was brought over to this country by Wall, to lead a burlesque company. She was divorced from her former husband and soon after married Wall. She died December 28th, 1873.

Mr. Ryer now left the company, Mr. Keeble succeeding him as stage manager. The next attraction, April 4th, was the production, for the first time in Albany, of "*Frou-Frou*," through the assistance of Fanny Davenport, Emily Rigl, Mrs. Wilkins, and D. H. Harkins, from Daly's theatre. It was also the first appearance here of Miss Davenport, who has since become so much of a favorite. She was born in London, in 1850, and is the daughter of the late E. L. Davenport. Her first appearance was as a child in the Howard Athenæum. She first appeared in New York at Niblo's, in 1862, but never created much of a sensation till, under Daly's fostering care, she blossomed forth into an emotional actress. Her first important part was as the sentimental heroine in T. W. Robertson's "*Play*," which she performed during the illness of Agnes Ethel, and soon after succeeded to that lady's position in the company. A very beautiful woman, an actress

inheriting from both father and mother much dramatic talent, she is one of the leading favorites of the day, playing a range of parts including *Pauline*, *Lady Teazle*, *Mabel Renfrew*, *Rosalind* and *Nancy Sykes*. She is, in fact, the most versatile of all the star actresses in the country. She has recently been married to Mr. Price.

"Frou Frou" was well mounted, well played and proved a great success. April 7th, Mr. J. W. Albaugh, who had had some difficulty with Mr. Barnes at the Trimble, came here and played *Eustache*, and a few days later took a complimentary benefit, playing *Iago* to Lawlor's *Othello*, Marion Fiske as *Desdemona*. The receipts were said to be \$600.

M. W. Leffingwell appeared on the 11th, in comedy. He tried all lines in his life-time, but was best in burlesque, his *Romeo Jaffier Jenkins* and *Beppo*, being most capital performances. He died during the summer of 1879. He was step-father to William J. Gilbert, recently of the Leland opera house.

From the 19th to the 30th, Joe Emmet played to large business. May 2d, E. L. Davenport appeared, Mary Hill making her first appearance during his engagement, and Fanny Davenport playing *Lady Gay* for his benefit. Lucille Western, the Chapman sisters and C. B. Bishop followed, and Zoe closed the season. In spite of opposition, Mr. Lawlor had made considerable money.

During the summer, a variety show under William Veeder, was given; and in September, Maffit and Bartholomew, pantomimists, John E. Owens and the Kiralfy ballet troupe appeared for a few nights each.

The second season opened October 3d, with Mrs. James A. Oates's comic and burlesque opera troupe, which played to full houses for twelve nights, her dashing style making quite an impression. The lady was born in Nashville, September 29th, 1849, and was educated in a convent. Her maiden name was Merritt. She has been married several times.

The next attraction was Johnny Thompson, a "min-

strel" star, whose special claims for admiration were that he could make a noise on fifteen different articles, and wash the burnt cork from his face in twenty-two seconds. His business was not very large.

October 31st, George Ryer was announced as acting manager, but Mr. Lawlor was still so in reality. Josie Orton appeared as the first star, and was followed by Kate Reignolds, Moses W. Fiske and his daughter Marion, Frank Drew, Mrs. Lander (two weeks to good houses); Joe Murphy (in Fred Maeder's drama of "Help," for two weeks); Mrs. D. P. Bowers, Edward Eddy (two weeks); then Mrs. Lander again; E. T. Stetson in "Neck and Neck"; Joe Murphy again; two weeks more of Mrs. Bowers, and then the Foster pantomime company, during which engagement the regular company went travelling.

On March 2d, a complimentary benefit was tendered Manager Lawlor, and took place in Martin hall, Mrs. Bowers, Gus Phillips and Joe Murphy appearing. The receipts were said to be \$2,000.

This closed Mr. Lawlor's connection with the theatre. The city had now three other buildings in which theatrical performances were given, and all of them superior to the Division street establishment in size, location and appointments. The Troy opera house being about completed, Mr. Lawlor negotiated for the lease of that, but it was finally assigned to Mrs. Waller. Mr. Lawlor then went to Chicago and suffered severely from the great fire. A benefit was given him at Martin hall in October (1871), when the house was crowded.

The next man to manage the theatre, was Tony Denier. He improved the inside of the building materially, extending the family circle, putting in two private boxes, lowering the stage and altering the entrance. It was opened August 29th, as the Capitol theatre, and in the company were M. T. Melville, George Learock, Charlene Weidman and others. Mr. Keeble was acting manager.

Tony Denier, one of the cleverest clowns that ever



donned the motley, is also one of the most genial of men, and most companionable of good fellows; and withal, an excellent business man. In reply to a letter asking for some personal information, Tony writes that his memory is so treacherous, that he cannot even recollect the date of his birth, but he is certain he was there; and as he has acknowledged for several years past that he is twenty-seven years old, he thinks it best not to disturb that fact. He was, if we mistake not, the first American clown to make a success in England, and had an established reputation in all the cities of this country, before he came to Albany. He made some money in Division street, but was shrewd enough to know when to quit. For some time after, he made Albany his home, but is now a resident of Chicago, and at the head of the most successful panto-mime company in the country.

Melville was the comedian and a very good one. He afterwards played at the other theatre and became a favorite. The same may be said of George Learock, who played leading business. He is, at present, in Chicago. Charlene Weidman is an Albany girl. She played leading parts for the Histrionic amateur association for two seasons, and then joined the Capitol theatre company, and was put forward rapidly by Mr. Keeble, even playing *Parthenia* to his *Ingomar*, in some of his tours outside the city. She has improved very much of late, and now makes a very pleasing *soubrette* in Joe Murphy's travelling company.

The intention was to combine theatricals with a variety show, and that plan was carried out for a few nights, during which, besides an olio, farces and pantomimes were given, but business was poor, and a change was soon made to the regular thing again. Little Nell appeared, and then Kate Fisher in "Mazeppa"; James Maguire in "Over the Falls"; Kate Raymond; Mr. and Mrs. Albaugh; Rose Evans; Edwina Gray; Edward Eddy and "Sappho." "Sappho," whose real name was Florence Ellis, was a precocious little girl, who played burlesque and farce with much acceptance.

Governor Hoffman and Mayor Thacher attended her performances, and a complimentary benefit was given her in Martin hall. She is now an opera singer of some prominence.

Janauschek also played a night or two here in January, and was followed by Robert McWade, Leona Cavender, Ettie Henderson, Swaine Buckley, the Chapman sisters and E. A. Locke; James Ward, John S. Norton, Augusta Dargon, etc.

In April, 1872, Mr. Denier transferred the lease of the theatre, which had four years more to run, to Walter Keeble. Dominick Murray, Charley Parsloe, James Ward and one or two stars of still smaller magnitude appeared, after which the season closed.

Another opened August 19th, with the play of "A Heart of Gold." In the company were Charles Waverly, James E. Nugent, E. L. Mortimer, E. S. Packard, Felix Morris, M. T. Melville, Hannab and Josephine Bailey, Charlene Weidman and Ada Lawrence.

Charles Waverly, an Englishman, although rather of an uneven actor, does some character parts remarkably well; his skill in "making up the face" being unusual. He is a fine dresser and an excellent man to have in a company. The Bailey girls have since become favorites in other cities. In regard to Felix Morris, a rising young comedian, we take the liberty of inserting the following pleasantly written reply to our letter asking for information in regard to his experience:

3d January, 1880.

*Mr. H. P. Phelps:*

Dear Sir—In answer to your note, I append, with pleasure, the following details: I was a medical student at Guy's hospital, London. Always an enthusiast in matters theatrical, I joined an amateur society, and shortly after determined to adopt the stage as a profession, to the great disappointment of my father, who positively forbade my doing so in England. I left there for America in 1871, and, without exactly knowing why,

came direct to Albany, and after some trouble and through the influence of Walter Keeble, got into the box-office of the Capitol theatre, under Tony Denier. My first appearance under that gentleman's management was so unsatisfactory that he resolved to keep me in the box-office, where he thought I would be more useful. I, still ambitious, left him at a week's notice, went to New York, and from there to Boston, experiencing nothing but disappointment, and unable to get on the stage any where. In Boston, funds being short, I made use of my medical knowledge and obtained a comfortable position as clerk in a drug store, waiting for something to turn up, "theatrically." In answer to an application, Walter Keeble engaged me for his first season at the Capitol theatre, as a member of his company — not to be entrusted with lines for some time. I remained with him till he left Albany, and then came under Mr. Albaugh's management till April, 1875. Went from Albany to Canada, remained in Montreal two seasons in the stock, '76-'77; went to Portland for some three months, then back to Canada, became lessee and manager of the Academy of Music, Montreal, and at the end of an unsuccessful season, engaged in Fifth avenue theatre, New York; then to Halifax, summer 1878, and then to California theatre, San Francisco, from whence I have just returned. In Halifax, I met my wife, Miss Florence Wood, a former member of Mr. Daly's original company, and our marriage took place in San Francisco, May 15th, 1879. Played first comedy and character business ever since I left Albany. Was born April 25th, 1850. Want of time prevents me from giving any thing like a graphic account of my career, or of the sentiments with which I am actuated toward my adopted country, a country that has given me my wife, an excellent living and a host of friends. Albany, as the starting point in my new experience, I have always looked upon as my *Alma Mater*.

Faithfully yours,

FELIX J. MORRIS.

Morris, while here, made a careful study of every part that was given him, no matter how trifling, and has advanced slowly but surely to a very fair rank in the profession, and, as we believe, will go still higher.

Mr. Barnes had now lost possession of the Trimble opera house (not long after going out as the agent for Baker & Farron), and without any head, business at that place was not very prosperous. Mr. Keeble therefore did much better in Division street than he otherwise would have done. Among the stars who appeared were John H. Jack and (his wife) Annie Firmin, Baker and Farron, E. A. Locke, The Coleman Children, Mrs. Waller, Oliver Doud Byron and C. B. Bishop.

In November, Mr. Keeble appeared as *Hamlet*, for six performances, and was assisted by Mr. T. J. Lanahan, as the *Ghost*. Mr. Lanahan has for several years been a leading amateur in Albany, and has frequently appeared with professionals, always on such occasions being received with favor. February 10th, 1873, he also appeared as *Baradas* to Mr. Keeble's *Richelieu*, and frequently supported him in Cohoes and other places.

Mr. Keeble continued to manage till spring, when he was compelled to go south for the benefit of his health. During his first season, he made, it is said, some \$5,000, but this was all lost in the months that followed. Much of the time he was unable to attend to business himself, and in spite of his exertions, the theatre deteriorated in every way. After his abdication it ran down very low, and finally, on the 8th of December, 1876, was destroyed by fire. The site is now occupied by dwelling houses.

## CHAPTER XXVII.

1869-1872-1880.

*The Trimble Opera House under Lucien Barnes and Others.*

THE city of Albany owes its present beautiful theatre to the energy and enterprise of Mr. Lucien Barnes. After the burning of the Academy of Music in 1868, there was much talk as to how it should be rebuilt. Various plans were proposed, and a joint stock company was talked of. Indeed, an act of incorporation was considered by the legislature, but for some reason the building was not erected. At length, Mr. Barnes, who, meantime, had married the former manageress, Miss Trimble, undertook to do single-handed what combined effort had not accomplished, and in exactly fifty-one days from the time of beginning work on the blackened ruins, completed and opened to the public one of the most beautiful temples of the drama in this country. Mr. Barnes had been for about ten years chief clerk and cashier of the state insurance department, in which position of trust, millions of dollars passed through his hands. This position, which he had held to the satisfaction of all, he resigned to become manager of a place of amusement, to him an utterly new and untried business. In order to raise the capital necessary to build and conduct the theatre, the "Trimble opera house bonds" were issued to the amount of \$40,000, having ten years to run, with the stipulation that ten per cent. of their face was to be met yearly, together with seven per cent. interest.

With the theatre in existence, there is no necessity

for describing it in detail; suffice it to say that it was furnished, to begin with, with all the modern improvements, was heated with steam, and supplied not only with all the comforts possible for an audience to enjoy, but with many luxuries. The stage is a model in all respects. The drop curtain, painted by Lewis, then scenic artist at the New York Academy of Music, is one of the prettiest ever shown in any theatre in America. One fact is worth mentioning in this connection: the contract with Lewis stipulated that he should deliver the curtain in the theatre; he expecting to have it completed in time to ship by boat. Failing to do this, it had to come from New York on two cars, for which the artist had to pay \$126. The orchestra chairs then numbered only three hundred. Of these, one hundred of the frames were coming up from New York by rail only the day before the opening; yet they were upholstered, painted, in position, and occupied the first night. This is merely a specimen of the way in which the work was driven.

The architect was Thomas R. Jackson, who, it will be remembered, was also the architect of the old Academy. Mr. Vanderwerker, the former carpenter, was also employed, and John Bridgford was the master builder.

Thursday evening, December 30th, 1869, the Opera house was thrown open for the reception of the press and a few invited guests, Mr. Charles Leland furnishing refreshments. The next evening, Friday, December 31st, the theatre was opened to the public. The opening address, written for the occasion, by a citizen of Albany, was spoken by Georgie Langley. "The School for Scandal" was then played, cast as follows:

Sir Peter Teazle.....	W. H. Collins
Sir Oliver Surface.....	Mr. Paul
Joseph Surface.....	S. Harold Forsberg
Charles Surface.....	J. W. Albaugh
Crabtree.....	Harry Clifford
Sir Benj. Backbite.....	Charles J. Edmons
Rowley.....	J. B. Brown

Moses .....	R. V. Ferguson
Trip .....	J. B. Moore
Snake .....	J. C. Walsh
Careless .....	T. J. Martin
Sir Harry Bumper .....	H. C. French
Lady Teazle .....	Henrietta Irving
Mrs. Candour .....	Jennie Clifford
Lady Sheerwell .....	Mrs. Le Brun
Maria .....	Georgie Langley

Prices were one dollar, fifty cents and thirty-five cents. The receipts were \$548.90; the next day being Saturday, a matinee was given to \$375.50, and the evening performance to \$457.80. With the exception of Mr. Albaugh, leading man and stage manager; Henrietta Irving, the leading lady, and Mrs. Le Brun, these were all first appearances in Albany.

Charles L. Underner was leader of the orchestra. On Monday evening, January 3d, he entered the musicians' room, as usual, and there staring him in the face, was a broken looking-glass. "Ah!" he said; "somebody is going to die! I hope it is not I." In less than half an hour afterwards he was seen, while leading the band, to drop his head. Some in the audience thought he was drunk. Those around him, however, knew better, and went to his assistance. He was taken from his seat and carried home a dead man. Heart disease was the cause of his sudden demise. Sig. L. Parlatti succeeded him as leader.

For two weeks the legitimate was played by the company, but the old style of drama did not prove the necessary attraction, and something of a more modern character was sought for. "After Dark" was projected, but it was found that Mr. Lawlor, manager of the opposition theatre, held the right to produce the great railroad scene in the play; consequently it was postponed, and instead, on January 17th, Edward Eddy appeared in his varied and extended repertory, and played to large houses. He was followed by Edwin Adams.

January 31st, "After Dark" was produced with new

scenery, a great concert saloon scene, and a steamboat explosion instead of a railroad catastrophe. This ran a week, and then had to be taken off on account of another engagement, the business Saturday amounting to \$850. The play was a great bill for matinees for weeks afterwards. The view of London bridge was a gem. Harley Merry, the painter, had then just returned from Europe, and was kept busy with his brush for months. At the opening, there was only just scenery enough to play "The School for Scandal." When Mr. Barnes left the theatre, two years and a half afterwards, it was as well stocked with this important essential as any in the country.

Rose and Harry Watkins were the next stars, and played to moderate business. John Brougham followed, playing to only about \$250 a night. F. S. Chanfrau's average was about \$50 better. The Florences, however, who were here two weeks, played to fine business, a complimentary benefit, March 17th, being attended by one of the largest audiences ever seen in the theatre.

March 21st, first night of "Ixion," the burlesque made popular by the Thompson troupe. This, produced at a large outlay, ran till April 2d without interruption, averaging from \$400 to \$700 a night. April 7th, Mr. Albaugh took a benefit, and made his last appearance at this place while it was under Mr. Barnes's management. April 11th, Eddy began a second engagement.

April 26th, "The Black Crook" was brought out, with Bonfanti to lead the ballet, and ran eight times a week, till May 21st, the business varying from \$400 to \$700 a night. Miss Irving was the *Stalacta*. A special boat was run to accommodate the Troy people, who flocked in crowds to see the spectacle. "The Black Crook" was first put on the stage at Niblo's Garden, September 12th, 1866, and ran continuously till January 4th, 1868, having 465 representations, the gross receipts being \$760,000. Two hundred and eighteen persons were employed to run it, exclusive



of the dramatic corps. Mr. Wheatley, manager, having nearly beggared himself in trying to produce the legitimate drama, retired with an independent fortune. C. M. Barras, the author, was also made a rich man, and Jarrett & Palmer, who managed the ballet, were large sharers in the profits of the enterprise. The spectacle was several times revived, and reproduced with diminished magnificence, in all the principal cities of the United States. "The White Fawn," "Leo and Lotus," "The Devil's Auction," "The Twelve Temptations," etc., were afterwards brought out, in the hope of repeating the success of the "Crook," but in that the limit of spectacular beauty had, apparently, been reached, and all others suffered in comparison.

Thursday afternoon, May 12th, Parepa Rosa's English opera troupe sang "The Bohemian Girl," at doubled prices, to \$740. This was a stroke of enterprise on the part of Mr. Barnes, who, knowing that the company were to pass through *en route* for Boston, and being in the midst of the "Crook," hit upon the idea of an extra matinee performance, which worked admirably.

The season closed May 21st, the receipts having been, for January, \$10,684; February, \$8,186; March, \$9,663; April, \$8,456; May, twenty days, \$7,290. Total, \$44,281.

July 4th, Albert Aiken appeared in "The Witches of New York," after which Kelly & Leon's minstrels appeared for a week, and "Fernande" was also produced.

The preliminary season of 1870-1, opened August 17th, with a ten-night engagement of Hernandez Foster and his troupe of pantomimists, in "Humpty Dumpty," the first time it had been produced in Albany since its great success in New York. The opening night's receipts were \$550, and business was good during the entire engagement.

August 29th, Lydia Thompson made her first appearance in Albany, supported by Pauline Markham, Belle Howitt, W. B. Cahill, Willie Edouin and others.

During her three nights' engagement, "Lurline; or, The Knights of the Naiads," "Sinbad, the Sailor," "Nan, the Good for Nothing," and "Sonnambula," were played, in all of which the star appeared. Receipts from \$600 to \$800 a night. Lydia Thompson was born in London, February 19th, 1836, and began her professional career in the ballet of Her Majesty's theatre, in 1852. For the last twenty years, she has been identified with English burlesque, which she introduced into this country, with all its allurements of blonde wigs, shapely forms and "wocal velvet!" The troupe made its first appearance in America, October 5th, 1868, at Wood's museum, New York, in the burlesque "Ixion." The company, as then constituted, has never been equalled. Miss Thompson is the wife of Alexander Henderson, a London manager.

The regular season opened Thursday, September 1st, with Boucicault's "Lost at Sea." C. K. Haskell was treasurer; George W. Stoddart, stage manager; L. Parlati, musical director; Walter Keeble, leading man; Harry Collins, juvenile; William L. Street, heavy man; Harry Clifford and R. V. Ferguson, comedians; S. L. Knapp, second old man; John Webster, first walking gentleman; Rosa Rand, leading lady; Mrs. Kate Rynor, first old woman; Mrs. G. W. Stoddart, first juvenile and light comedy; Jennie Clifford, chambermaid; Nellie Young, first walking lady; Maggie Parker, Kate Collins, Mrs. Frank Goodman, Little Susie Goodwin and others. Harley Merry, scenic artist; George Williams, carpenter; Frank Goodwin, properties; Isaac McIntosh, assistant; E. C. Sterry, chief usher.

Mr. Barnes had engaged E. F. Throne as leading man, but at the last moment he broke his engagement, and Mr. Keeble was substituted. William L. Street, he of the rich voice, is dead. Harry Clifford, the comedian, is in the variety business; John Webster, is the John Webster of the Salisbury Troubadours, and Rosa Rand has become a favorite leading lady in the larger cities.

An advertising curtain, to fall between the acts, was now shown for the first time. It was utterly at variance with the good taste which the theatre otherwise displayed.

September 12th, Oliver Doud Byron began an engagement in "Across the Continent." With the exception of a sort of dress rehearsal in Toronto, this was the first time this play had ever been produced. Byron came to Albany with fifty cents in his pockets, "put up his own paper," and left with \$600. Since that start he has become wealthy. It was during Mr. Byron's engagement that the Wednesday matinee became a permanent institution.

September 19th, "Little Nell, the California Diamond" (aged 14), began an engagement in Fred. G. Maeder's play of "Katy Did." This little lady was a clever imitator of Lotta's business, and has now retired from the stage.

September 26th, first appearance here of Robert McWade as *Rip Van Winkle*. He was born in Canada, but was raised in Buffalo, and made his *debut* in 1875. Entering the army as a private, he rose, through brave and honorable conduct, to a lieutenant's position. His *Rip* is a clear imitation of Jefferson's, but the latter had not been seen here at this time, and with new scenery made from Jefferson's models, McWade's engagement was more profitable than the great original's, which came after.

On the first of October, the United States revenue tax of two per cent. on the gross receipts ceased to be exacted. October 3d, Leona Cavender in "Minnie's Luck," written for her by John Brougham.

October 10th, Mrs. Scott-Siddons began an engagement as *Rosalind*, and following as *Julia* and *Juliet* (for her benefit as *Iolanthe* in "King Rene's Daughter" and *Juliana* in "The Honeymoon"), and as *Portia*. Receipts \$3,000, for the week. This lady is the great grand-daughter of the Mrs. Siddons, and, according to Fanny Kemble, "her exquisite features present the most perfect living miniature of her great grand-

mother's majestic beauty." She was born in India in 1844, and was educated in Germany. Her first professional appearance was at Nottingham, England, as *Lady Macbeth*. Her first public appearance in America was at Newport, as a reader, in 1868. Her first American appearance as an actress was at the Boston museum. Her husband was originally Mr. Canter, but his father objecting to have that respectable name used on the stage, the young husband had it changed legally to Scott-Siddons, the first the maiden name of his mother, the second, that of his wife.

October 17th, Joe Emmett in "Fritz," opening to \$743, and closing to \$666; the week's business amounting to \$4,331.15.

October 24th, Albert W. Aiken in "The Witches of New York" and "Ace of Spades"; Saturday night, for the benefit of the Exempt Fireman's association, "Married Life" and "Sketches in India" were played, to \$565.

October 31st, "The Field of the Cloth of Gold" was produced and ran till November 12th. A farce entitled "All Aboard the Great Eastern," written by W. P. Hinds, of Albany, was also brought out. Then Edwin Adams appeared; business running from \$400 to \$500 a night. Lotta in "The Little Detective," "Little Nell and the Marchioness," "Captain Charlotte," and "Andy Blake," played to very large business, one matinee amounting to \$536.95, and evening to \$837.75; total, for one day, \$1,374.70. During Lotta's week the stock company appeared at the Wednesday matinee in "The Willow Copse," to \$211.95. She was followed by Rose and Harry Watkins in their specialties, and they by Frank Mayo, who played *Badger*, *D'Artagnan*, and in "Man and Wife," a play which was continued by the stock company part of the next week. The Lauri troupe of dancers appeared next, and January 2d, 1871, the Richings English opera troupe began an engagement, in which they sang "The Bohemian Girl," to \$649.25; "Martha," to \$951.25; "The Huguenots," to \$947; "Maritana," to

\$765.75, and "Il Trovatore," to \$1,111. Mrs. Richings Bernard, Mrs. Seguin, William Castle, Henri Drayton, Annie Kemp Bowler, Brookhouse Bowler, S. C. Campbell and Rose Hersee were in the company.

For Stoddart's benefit, "Caste" was played, with his brother, James H. Stoddart, as *Eccles*, and Mrs. George W. Stoddart as *Polly*. Mr. J. H. Stoddart, one of the best of stock actors, is three years younger than his brother, though from playing "old man" so much, is generally supposed to be much older.

The Zavistowski sisters appeared in "Ixion," etc., and then the Florences in their specialties, including a new play called "Schultz & Co."

January 30th, began the engagement of Janauschek, who played *Deborah*, *Bianca*, *Mary Stuart*, *Hermione*, in "A Winter's Tale," (for the first time) and *Lady Macbeth*. She was supported by Frederick Robinson, the receipts running nightly from \$350 to \$600. This great actress is a Bohemian, and was born in Prague, July 20th, 1830. She made her American debut at the Academy of Music, New York, as *Medea*, October 9th, 1867. It is said that her early life was one of privation and hardship, but that her intellect triumphed at last, and from her debut as *Iphigenia*, at Frankfort, in 1848, her success has been assured. For twelve years she was a favorite in that city and subsequently appeared in Dresden and other cities of Germany. At Moscow, the emperor gave her a diadem of diamonds, and her jewels are said to exceed, in value, those of any actress on the stage. Up to 1871, she performed only in German, but after a return to Germany and a tour of the continent, she determined to act in English, and was now doing so, with great success. Janauschek has been justly styled a grand actress. Lacking the finish and grace of Ristori and Rachel, she has excelled in the massive strength of her personations. She is a disciple of what is termed the northern school of art, and as such, knows no equal in America. The heroic roles are hers by right, although in more trifling parts she has shown herself

an artist. Among the characters enacted by her with success, have been *Adrienne*, *Medea*, *Marie Stuart*, *Brunhild*, *Bianca*, *Deborah*, *Emilia Galotti*, *Elizabeth*, *Lady Macbeth*, *Catharine II.*, *Hermione*, *Queen Katharine*, *Iphigenia*, and the dual role of *Lady Dedlock* and *Hortense*. In private life Miss Fanny Janauschké is Mrs. Frederic Pillot.

February 6th, re-engagement of Mrs. Scott-Siddons, who appeared as *Frou-Frou*, the *Duchess*, in "Faint Heart Never Won Fair Lady," and on Wednesday gave readings; receipts, \$350 to \$550 per night.

February 13th, Robert McWade in "Rip." February 15th, a complimentary benefit was given to Manager Barnes, the usual letter being signed by Governor Hoffman, and the members of the legislature. On this occasion, "Golden Dreams, or the Member from Schoharie," by an Albanian (W. P. Hinds), was brought out, with local scenery. There was a good deal of excitement about this play before it was produced, it being rumored that it was a burlesque on certain members of the legislature. The joke was carried so far, that Manager Barnes was cited before Mayor Thacher, and walked up to the City hall, carrying the play with him. He assured the municipal authorities that the legislature was quite safe from insult, as indeed there was every reason why it should be. The lawmakers were "flush" in those days and liberal patrons of the theatre. The play was produced to a crowded house, and proved a rather stupid affair.

February 20th, Walter Montgomery appeared, playing *Hamlet*, *Claude Melnotte*, *Louis XI.*, *John Mildmay* in "Still Waters run Deep"; *John Casper Lavater* in "Not a Bad Judge," and *Don Cæsar de Bazan*. Walter Montgomery, in the estimation of many, was the most promising actor the country had ever seen. He was a *protege* of Charles Kean, and an associate with Douglas Jerrold, Charles Dickens and Mark Lemon in their famous amateur performances. He was a native of this country, having been born in 1827, in Brooklyn, but was early taken to England, and

educated at Norfolk. He had taken part in theatrical representations in Windsor Castle, but made his *debut* upon the public stage at the Princess's theatre in London, under his mother's maiden name—Montgomery. After a trip to Australia he managed a theatre in Nottingham, and there introduced Scott-Siddons to the public. It was a curious coincidence that they should meet here in Albany, and play together as they did a few nights later. A more beautiful pair was never seen upon the stage. They appeared in "Romeo and Juliet," "Much Ado about Nothing," "As You Like It," (in the latter having the assistance of Jim Mace, the pugilist, as *Charles the Wrestler*), "Othello," and "Lady of Lyons." This was an engagement long to be remembered by the thousands who saw the wonderful combination together. The actors never appeared to better advantage, each bringing out all that was beautiful in the other. Montgomery never played here again. The story of his violent and untimely death can better be told after the introduction of another personage whom we shall soon have occasion to mention.

March 13th, J. C. Campbell in "Pomp." March 20th, "The Sea of Ice" by the stock company, running till March 31st, when "Rosedale" was played for Mrs. Stoddart's benefit, previous to her retirement from the stage. One week's business during the run of "The Sea of Ice," amounted to \$2,512.85. March 3d, Mr. and Mrs. Barney Williams in their plays, including "The Emerald Ring," by John Brougham. This was prior to their immediate departure for Europe, and their last appearance in Albany.

April 24th and 25th, Marie Seebach appeared as *Mary Stuart* and *Gretchen*, supported by a German company, to \$585.50 and \$950. This actress was born in Riga, February 24th, 1835, and was educated at Cologne for the opera. She married the tenor singer, Albert Niemann, but was divorced from him before she made the tour of this country.

After the benefits, among which, for the orchestra, a

grand concert was given with after-pieces, the season closed April 29th.

A summer season began May 2d, with Bonfanti and a pantomime company, in "The Three Hunchbacks," which ran two weeks to from \$350 to \$600 a night, and was succeeded by four performances of the Richings opera company, including "Robert le Diable," "Fra Diavolo," "Martha" and "Maritana." Then came Pauline Markham's troupe, with gems from the burlesques, and "The Black Crook," the Majiltons, Young America, the violinist, etc.; June 5th, complimentary benefit to Walter Keeble. Robert Butler's pantomime troupe followed; also Newcomb & Arlington's minstrels; the Chapman sisters; the Wallace sisters, and finally Miss Sally Partington.

The third season opened August 28th, with the Mrs. Jas. A. Oates troupe, in "The Fair One with the Blonde Wig," "Flower Girl of Paris," "Prima Donna of a Night," and "Nan"; "Daughter of the Regiment," "An Alarming Sacrifice," "The King's Secret" and "Fortunio"; business \$250 to \$400 per night.

September 11th, Jane Coombs appeared, supported by Frederick Robinson and her own company. She played the legitimate drama exclusively, to an average of \$250 a night. Miss Coombs, a pupil of Mrs. Maeder, has been on the stage since 1856, and in 1862 played at the Haymarket theatre in London. In private life she is Mrs. Brown.

The regular season began September 19th, with J. S. Paterson as business manager; Benjamin Mallatratt, musical director; E. C. Sterry and H. J. MacDonnald, ushers. The company was constituted as follows: Leading business, Harold Forsberg and Lizzie Safford; juvenile business, Charles Waverly and Fanny Pier-son; heavy business, J. W. Thorpe (who was also stage manager) and E. C. McCall; old men, F. R. Pierce, J. H. Brown; old women, Mrs. H. A. Perry, Mrs. J. H. Brown; comedians, W. T. Melville and C. A. Dinsmore; chambermaids, Annie Wood, Lilly Prescott; walking business, W. A. Whitecar, Rosa St. Clair



Marian Seymour, besides a number of others. Dollie Bidwell was the first star.

September 25th, Lawrence Barrett appeared as *James Harebell* in "The Man o'Airlie," *Lagadere* in "The Duke's Motto," *Elliot Gray* in "Rosedale," and *Richard*. He had appeared for one night only at Martin hall, this same season, but to poor business, and has never been rightly appreciated in Albany. At this time his best night was \$338. Mr. Barrett was born in New York, in 1836, and his real name is Larry Brannigan. After playing leading business at the Howard Athenæum in Boston, he went as captain in the Twenty-eighth Massachusetts regiment, and after serving his country with credit, resumed his profession. Mr. Barrett is, beyond dispute, a fine tragedian, full of fire and vigor, ambitious, intelligent and painstaking. His *Richelieu* is one of the best on the stage and his *Cassius*, which he played during the great revival of "Julius Cæsar" at Booth's theatre, was much admired. Mr. Barrett is a special favorite in California, where he has passed considerable time and was at one time manager in company with Mr. McCullough. He is a scholarly man, highly respected in the literary circles of the country.

The week beginning October 2d, was State Fair week, and the stock played in "A Life's Revenge," "The Sea of Ice," etc., to \$2,999.55. October 9th, Johnny Thompson began an engagement in "On Hand."

October 12th (Thursday afternoon), the first benefit given in the country for the relief of the Chicago sufferers by the great fire, took place, Mrs. C. A. Watkins, *nee* Ada Gray, appearing as *Lady Freelove*, in "A Day After the Wedding." A check for the gross receipts was forwarded.

October 16th, Ada Harland, an English girl of much ability, appeared in "Lola," one of Fred. Maeder's dramas. October 23d, T. Grattan Riggs appeared as a star in "Shin Fane." Riggs was long with Captain John Smith, at his concert hall, in the old Green street theatre, and became quite a fair actor of Irish parts.

October 30th, Mr. and Mrs. Daniel E. Bandmann, who, during their engagement, appeared in "Narcisse," "Faust," "Othello," "Nine Points of Law," "Happy Pair," etc. Mr. Bandmann was born in Hesse Castle, Germany, but early in life came to the United States, and made his first appearance with an amateur company of Germans, at Turn Halle theatre, in New York. Returning to Germany, he made his professional *debut* at the Court theatre of New Strelitz, and after playing in Germany, Bohemia and Prussia, returned to America and performed at the Stadt theatre. His first appearance in English was at Niblo's Garden, January 15th, 1873, in the character of *Shylock*. In 1868, he appeared in London at the Lyceum theatre, in his play of "Narcisse," the title *role* of which he has made a specialty, and with which his name has been more closely identified than any other character in which he appears. Mrs. Bandmann, was born Miss Millicent Palmer, and as such was favorably known to the Liverpool and London stage, till her marriage with the tragedian. During the season of 1879-80, they have been again playing in this country, but with limited success.

During the production of "Faust," at the time of which we write, there was a narrow escape from a serious accident. It was in the temptation scene, where a beautiful witch appears clad in — well, there was a little gauze floating about her person, and she had her shoes on. This reminiscence of St. Anthony was attended with a display of fireworks, and as was very likely to happen, the diaphanous toilet of the fair tempter caught fire. For a moment the audience were treated to a sensation not on the bills, but Forsberg, the *Faust* of the evening, was equal to the situation. Comprehending the danger, with one sweep of his long arm, he tore the burning drapery from the frightened girl, and she sprang behind the scenes unharmed, but apparently *in puris naturalibus*. The next night she was not so fortunate. Contrary to the order of Mr. Barnes, fireworks were again used. Her drapery

again caught fire, and this time, it was said, she was severely burned. Her name was Lottie Angus. Lelia Ellis, a sister of "Sappho," and a charming *soubrette*, was now added to the company.

Emmet came again, his business running from \$450 to \$700. Next, Charles Mathews, who played in "Married for Money," "Cool as a Cucumber," "Mr. Gatherwool," "If I'd £1,000 a year," "Patter vs. Clatter," "Used Up" and "The Cricket"; receipts, \$250 to \$400. Mr. Mathews was the only son of the celebrated comedian, after whom he was named. He was born in Liverpool, December 26th, 1803; made his *debut* December 7th, 1835; married Madame Vestris in 1838, and came to the United States. He was the original *Dazzle*, and his wife the original *Grace Harkaway* in "London Assurance." In 1841-2 they managed Covent Garden, and from 1847 to 1855, the Lyceum. He then became a star. August 9th, 1856, Madame Vestris died, and the following year he revisited this country. He was married to Lizzie Weston Davenport, the next day after she was divorced from her husband, "Dolly" Davenport, and soon after was publicly cowhided by that gentleman, in front of the New York hotel. In 1870, Mr. Mathews began a tour of the world, of which his Albany engagement was a part. He afterwards played in Calcutta, India, and died June 24th, 1878. Although in his day a very popular light comedian in England, he never succeeded as well in this country. He was the author or adapter of forty-three plays and the "creator" of 161 parts.

November 20th, Joseph Jefferson in "Rip Van Winkle;" receipts running from \$500 to \$725. This was his first appearance here since he played in the stock of the Green street theatre, under Madame Marguerittes's management, at \$12 a week. Now the prices of admission had to be raised in order to make his engagement possible, and people would not pay them. It was said he played to smaller houses here than in almost any city he had visited.

Lilly Eldridge, G. Swaine Buckley, Lotta, Edwin Adams, the Bandmanns again, assisted by William Creswick; C. W. Couldock, Gus. Phillips (in "Oofy Gooft") Ada Gray and Marietta Ravel were the attractions at this time. There were also two nights of the Parepa Rosa company, who sang "Martha" to \$1,848, and "La Gazza Ladra," Mrs. Van Zandt as *prima donna*, to \$1,125.

Caroline Richings Bernard, assisted only by her husband and Henri Dayton and the stock company, gave "The Enchantress" and about this time religious exercises were held Sunday evenings in the opera house, by Rev. J. Hazard Hartzell, a Universalist.

February 5th, "Divorce" was brought out, with Agnes Ethel, Ida Yerance and George Parks, from the Fifth avenue theatre, in the cast, and ran two weeks. This was a notable success, the first night there being only \$273 in the house, but the first week footing up \$3,991.75, and the second Monday night, \$701.75, and the second week, \$3,487.25. Miss Ethel, one of the modern emotional actresses, was a pupil of Matilda Heron, and was brought into public notice under the management of Daly. She also played at the Union Square, and in the midst of her triumphs, retired from the stage to marry a gentleman residing in Buffalo. George Parks was especially celebrated for the set of his trousers, but was also well fitted in the part assigned him in "Divorce," making a hit in it which he never repeated here.

February 26th, "The Black Crook" was revived and was performed twenty-four times. During its run, Amelia Waugh made her appearance as *Stalacta*, Miss Rosa St. Clair declining the part after the first night. The business ran from \$300 to \$500.

March 18th, Edwin Forrest began his last engagement in Albany, appearing as *Richelieu*, to \$609, and playing *Virginus*, to \$461.50; *Lear* (twice), to \$839 and \$832, and *Hamlet* (for the last time in his life), to \$440. The great tragedian was now in the sear and yellow leaf. Forty-seven years had passed since, on

this very spot, he first gave evidence of the genius which was in him. Then, though crude as an actor, he was an athlete in strength and vigor. Now, while in the great *role* of *Lear* he never played better, it was performed under the real infirmities of old age. He had actually to be carried down stairs from his dressing room to the stage, but once there his personations were grand to witness. Few who ever saw it will forget his last performance of *Lear*. He went from here to Boston, where, after eight or ten nights, he was taken ill and had to give up. Subsequently he appeared in several cities as a reader, and for the last time, December 7th, 1872, in Tremont Temple, Boston. He died five days after, with his favorite dumb-bells in his hands.

March 25th, Mrs. F. S. Chanfrau. This lady's maiden name was Henrietta Baker, and she was born in Philadelphia, in 1837. She has been a great favorite at Selwyn's theatre, in Boston, and other leading establishments. She is best fitted for the domestic drama, of which she is a charming exponent. She played, during her engagement, "*Christie Johnstone*," "*Isabel's Expiation*, or the *East Lynne Elopement*," and "*Dora*."

For Manager Barnes's benefit, Agnes Ethel appeared in "*Frou Frou*," and Edward Eddy in "*His Last Legs*," his last appearance in Albany; receipts, \$900."

April 8th, first production here of "*Saratoga*," with Owen Fawcett, Mary Cary, Kate Claxton, Coralie Walton and Winnetta Montague in the cast. The object Mr. Barnes had in getting up "*Saratoga*," was to introduce Fanny Davenport (then the reigning attraction at Daly's theatre), to the Albany public in a style befitting her rank as an actress. The arrangements for the play were complete in every respect. The scenery and models were designed from sketches taken on the spot. The great dining room at Congress hall was represented even to a monogram on the china; the Congress spring was reproduced, and if it would have in the least added to the effect, genuine mineral

water would have been dipped from it. Daly, himself, admitted that in this piece he was actually outdone, so far as the appointments were concerned. But there was a disappointment about Miss Davenport. For some reason, Daly would not allow her to come, and Barnes was at his wits' ends to find a substitute. One morning, a tall, handsome woman sent in her card, with the name Winnetta Montague written upon it. She claimed to be an actress from Drury Lane, who had not yet appeared in America. She had, evidently, some talent, as she certainly was fine looking, and, in short, she was engaged to take Miss Davenport's part, and did so satisfactorily, although by no means creating the sensation that the other lady was expected to. The play itself was insipid, and proved a failure, but it served to bring before the public one who had a history, though she was slow to tell it.

Winnetta Montague was born in Cornwallis, Nova Scotia, February 1st, 1851; her real name was Bigelow. She first appeared on the stage in the ballet of the Boston theatre. There her handsome form and features made captive a wealthy merchant named Arnold W. Taylor, who educated her and married her, she becoming his wife at the age of sixteen. Although surrounded with every luxury that heart could wish, her old life had a fascination for her. She frequented the theatre, and when the brilliant and gifted Walter Montgomery appeared, they met, and she fell violently in love with him. It has been said that he did not encourage her, and it was not till they were several days out at sea, that he knew she was on board the steamer following him to Europe. But whether it was at his request, as she asserted on her dying-bed, or whether it was her own venture to lay siege to his heart on ship board, the consequence was, that on their arrival in England, they were married, in September, 1871. The honeymoon had not waned ere there was a revelation, as some say, to him, by means of letters accidentally opened, that the Montague was already married; as he declared to her, that he had a

wife and child living. Whichever way it was, four days after the wedding there was a stormy interview, a pistol shot was heard, and attendants rushing in, found Walter Montgomery a dying man. Whether murdered or a suicide, has been a question never settled. He was of the temperament which makes suicide possible. The Montague attended his funeral, wearing her bridal wreath, which she scattered in his grave. In February, 1872, she came back to America, and a few weeks later arrived in Albany as above stated, and caused herself to be announced from Drury Lane theatre. In reality, however, her appearance here was her *debut* in a speaking part. She often mentioned Montgomery, whose memory was green among Albanians, and said there was one heart who was dear to him in his last days, etc., but never otherwise alluded to her association with him. For her benefit, she played an act of "Hamlet," and it was known afterwards that she did so dressed in the dead actor's clothes. She bought elegant dresses (on North Pearl street) which she wore in "Saratoga," but never paid for, and they were taken from her when the play was over. She read for the benefit of the Young Men's Christian Association, and made the acquaintance of several clergymen by so doing; she sang in the Cathedral choir; in short, she was quite the rage here for a brief period. Meantime, James Ward, the good-looking Irish comedian, was playing at the Capitol theatre. He made her acquaintance and in a short time, in private life, she bore his name. They played a number of star engagements at that theatre and then they left Albany. Afterwards, there was some scandal about a Jersey City official, who fell a victim to the lures of the merry Montague. But the end came, and she died in New York, May 27th, 1877, her beauty a wreck, her means exhausted. She was buried by the charity of the profession.

Kate Claxton (Mrs. Dore Lyon) is the daughter of Col. Spencer W. Cone, and the grand daughter of Rev. Spencer H. Cone, once an actor, but later in life

an eminent Baptist divine. She made her *debut* in Chicago, and soon after joined Daly's company, and from thence went to the Union Square theatre, where she won her greatest fame as *Louise* in "The Two Orphans." It was while playing that character at the Brooklyn Park theatre, December 5th, 1876, that the building caught fire, and out of an audience of about one thousand, 291 persons perished, as did H. S. Murdoch and Claude Burroughs, of the company.

"Saratoga" ran till April 22d, when "Divorce" was revived, with Agnes Ethel, Ella Deitz, Winnetta Montague and Fred. Marsden in the cast, and was kept on till April 27th.

The regular season having closed, E. C. McCall took a benefit, April 29th, at which Miss Montague played *Lucy* and Charley Kane, the old favorite, *Puffy* in "The Streets of New York," and Mrs. Margaret B. Moore gave readings from "As You Like It."

April 30th, a company from New York produced "The Veterans," "No Thoroughfare" and "Ours." May 13th, the Abbott pantomime company appeared with some other attractions.

And this closed the administration of Manager Barnes, who, in spite of good business, found himself so much embarrassed, that he could not possibly go on. Many causes led to this result. In the first place, the theatre cost much more than the estimate, and having too small a capital to begin with, and being obliged to pay his indebtedness at the rate of seventeen per cent. per annum, besides meeting all other expenses caused by the liberal manner in which the theatre was conducted, soon wound him up. The following figures, however, show the business which was done:

Receipts for year ending December 31, 1870,	\$91,546 53
Receipts for year ending December 31, 1871,	84,638 40
Receipts for six months ending July 31, 1872,	38,584 10

---

Total, two and a half years.....\$214,769 03

The property was now heavily mortgaged to Aaron



Richardson, and also to the Lelands, the former running it for a time, with the assistance of acting managers, of whom H. J. MacDonnald, who afterwards held a position in the State hall, was one. Mr. George Wren (at present assemblyman from Kings county, and a member of a well-known theatrical family), was another. Still another was George Clair, who, after serving as such less than two weeks, died suddenly, January 10th, 1873, of a rush of blood to the head. Some changes in the internal arrangements of the house were made; the seats on the lower floor being all changed to opera chairs, except a space in the rear, occupied by ten stalls. The latter were never liked and have since been removed. It was announced in November, 1872, that Augustin Daly, of New York, had leased the theatre, and the Aimee opera bouffe company appeared here with his name at the head of the bill, but the negotiations fell through. Richardson was not a popular man and his connection with the establishment cast a shadow upon it, which was a curse to the place for years. Every effort to dispossess him was fought with bull-dog pertinacity, and a series of litigations followed, which it would take a volume larger than this to report in full.

On the 26th of November, 1873, Mr. J. W. Albaugh assumed the management, subsequently leasing the property from the Lelands, who, at last, had acquired title to it, and changed its name to the Leland opera house. Of Mr. Albaugh's administration, it will be time enough to write when it is ended. It may be said, however, that while the theatre has been in his hands, Albanians have had opportunities to witness the finest acting this country affords, and if they have not enjoyed them, it has not been the fault of the management. It is true, that the system of stock companies has been done away with, but this is the case in all cities, except the very largest, and whether for good or evil, the public must, for the present, accept the fact. When the list of "stars" and "combinations" which have appeared at the Leland is considered,

no theatre in America makes a better showing. Of Mr. Albaugh's personal popularity, we have spoken in another chapter. Having now three theatres upon his hands, the actual management of the Leland devolves, in a great measure, this season (1879-80), upon Mr. Fred. A. Du Bois, a competent and courteous gentleman. When some future historian of the drama in Albany, takes up the pen where we lay it down, it is to be hoped Mr. Albaugh's balance on the right side of the ledger will be found commensurate with his efforts in behalf of legitimate, high-toned and healthful amusements.

## CHAPTER XXVIII.

*Tweddle Hall — Martin Opera House.*

**T**WEDDLE hall, though never a theatre, is connected with the history of the stage in Albany, from the fact that owing to a lack, at times, of a suitable place for dramatic performances, certain actors have appeared there, and worried through as best they could, on the cramped stage, devoid of scenery, and, at one time, even without a drop curtain. Tweddle hall was first opened to the public June 28th, 1860. It stands on the northwest corner of State and Pearl streets, or what has, at times, been known as the Elm tree corner and the Webster corner. Up to the year 1793, the spot was occupied by a frame tavern known as "The Blue Belle," which, thereafter, was used by Charles R. and George Webster, as a book-store and printing office. There the *Albany Gazette* and *Daily Advertiser* were printed most of the time they existed. The property having been acquired by Mr. John Tweddle, president of the Merchants' bank, the old structures were demolished, the work beginning Thursday, May 5th, 1859, preparatory to building the noble edifice which now adorns the spot. The architect was H. N. White, of Syracuse, but the work was done by Albanians: Robert Aspinwall, mason; John Kennedy, carpenter; William Gray, stone-cutter. The dimensions of the building, which is of Connecticut free-stone, are 88 feet on State street, and 116 on Pearl street. The total cost of edifice and lot was \$100,000. The lower stories are devoted to stores and offices, but over all is a fine hall, 100 by 75 feet, which will seat, comfortably, 1,000 people. When there was no theatre

in the city, the hall was kept destitute of curtain and scenery, because of the increase of the cost of insurance where they are used. Now, however, it has both.

The hall was opened with a farewell, complimentary concert to George William Warren, in which Mr. and Mrs. Henri Drayton and local talent took part. Mr. William D. Morange read the dedicatory address, full of wit, humor, reminiscence and poetry, written by himself.

We have no intention or desire to even so much as mention the thousand-and-one lectures, readings, concerts, minstrel shows, balls and meetings that have taken place in Tweddle hall, but there are a few events which cannot well be passed over in a history of this kind. The first dramatic entertainment given here was December 25th, 1861, under the management of John T. Raymond, who brought out Edward Eddy for one night. Mr. Raymond had tried managing in Albany before, at the Gayety, and had no reason to like it. He was born, according to Brown's History of the Stage, at Buffalo, April 5th, 1836, and his right name is John O'Brien. He was educated for mercantile pursuits, but not finding "millions in it," made his *debut* at Rochester, June 27th, 1853, and thereafter followed the stage for a living. As *Isa Trenchard*, in "Our American Cousin," he made quite a hit at Laura Keane's theatre in 1861 and afterwards played the part with Sothorn in England. It was not, however, till he came out as *Col. Sellers*, in Mark Twain's play, that he gained a national reputation. Probably no man living could better represent the character, and certainly there is no known character Raymond can better represent. Since that has palled on the public taste, he has tried several others, prepared expressly for him, but none seem to fit. As *Sellers* he represents a type which all recognize and are ready to laugh at, on sight. But of pathos he is painfully destitute, and lacking that corresponding element, so absolutely necessary to a true comedian, he remains a laugh-maker, and that is all.

September 14th, 1863, was the first appearance in Albany of Edwin Booth, who also came under the management of Raymond, opening in *Hamlet*, and playing *Richelieu*, *Othello*, *Sir Edward Mortimer* and *Petruchio*, and *Shylock*. He was supported by Charlotte Crampton, Ada Clifton, George Jamieson and Mrs. D. Myron. Prices of admission, 50 and 75 cents. The short season closed September 21st, with "Our American Cousin," Raymond as *Asa Trenchard*.

Edwin Forrest Booth was born at his father's country seat, Belair, Maryland, in November, 1833. When a mere boy, he accompanied his father in his travels as his dresser, studying with and caring for him. His first regular appearance on the stage was made at the Boston museum, in a minor part in "Richard III.," September 10th, 1849. On the 27th of September, 1850, he appeared in "The Iron Chest," as *Wilford*, for his father's benefit, at the National theatre in New York. After the death of his father, young Booth went to California and engaged for utility business; in 1854 he went to Australia and the Sandwich Islands. Returning to New York, he burst upon the town at Burton's theatre, May 4th, 1857, as *Richard III.*, and has ever since been recognized as one of the foremost of American tragedians. In July, 1861, he married Mary Devlin, and sailed for England. Three years after, she died. She was a native of Troy, and made her *debut* as a *danseuse* of the Troy museum. On the 28th of November, 1864, Mr. Booth began an engagement at the Winter Garden, in New York, as *Hamlet*, which he played 100 nights. His second wife, whom he married June 7th, 1869, was the little Mary McVicker who appeared at the Green street theatre as a sort of musical prodigy. She is the daughter of Manager McVicker, of Chicago. In the absence of greater actors, Edwin Booth has been accepted for more, probably, than the critics' final verdict will award him. He has had youth, beauty, and inherited talent, if not genius, for his aids. He has been a deep and careful student. All the minutiae of the stage he

has mastered. His readings are all that can be desired; his gestures and poses are grace itself; in all his *roles* he is admirable, and yet, who that sees him ever forgets that he is acting, or believes for a moment that he is the character he represents? The headlong impetuosity with which the elder Booth swept to his triumphs, carrying audience and all before him, is lacking. Mr. Booth is not a great actor in the sense that his father, or the elder Kean, or George Francis Cooke, the model of both, were great actors. At the same time, he is an ornament to the stage, and one of which America may well be proud. In private life, Mr. Booth is said to be a singularly reserved and silent man. It is not strange. Over his life, from boyhood up, have hung clouds of the darkest gloom, out of which darted one thunderbolt, that almost paralyzed a nation. Through all his trials, and amid assaults as dastardly as they were uncalled for, Edwin Booth still enjoys the respect and honor of his countrymen.

The Academy of Music was opened December 22d, 1863, but occasionally dramatic representations continued to be given at the hall. February 29th, 1864, James H. Hackett began a short engagement as *Falstaff*, but was poorly patronized, one reason being that only the month before he had been announced to read for the Young Men's association, and unaccountably broke his engagement. This was the last appearance in Albany of this great comedian.

November 16th, 1866, Maggie Mitchell played *Fanchon* and *Little Barefoot*, as we think, for the first time in Albany. Maggie Mitchell was born in 1837, and appeared for the first time on any stage at Burton's, June 2d, 1851, as the child *Julia* in "The Soldier's Daughter," for Mrs. Skerrett's benefit. She afterwards played frequently in New York, but found greater favor in the south and west. In 1860, Aug. Waldauer, a prominent musician of St. Louis, translated from the German, a play founded on "La Petite Fadette," of George Sand, written originally, of course, in French. This he submitted, under the title of "Fanchon, the Cricket,"

to Miss Mitchell, who accepted it, and has since made the title *role* her greatest character. It was first produced at the St. Charles theatre, in New Orleans, in 1860, and June 9th, 1862, at Laura Keene's theatre New York, Miss Mitchell leasing the building for that purpose. J. W. Collier was the *Landry*; A. H. Davenport, *Diddier*; J. H. Stoddart, *Father Barbeaud*; Mrs. Hind, *Old Fadet*; and Mrs. J. H. Stoddart, *Madelon*. The play ran for four weeks, and from that time forward has been the leading feature in Miss Mitchell's repertory. Dramas have been written for her by the score, to be tried and to be thrown aside. Those which have been retained are nearly all of them the work of Mr. Wauldauer. Her characters are in a great measure her own creations; from the simplest elements she builds a personation peculiar to herself. *Little Barefoot*, for instance; nothing could have been more barren of characteristic or incident than that *role* when first placed in her hands, and yet she has moulded it into one of the most touching portraitures of the stage. As our record shows, in her earlier days she played a great variety of parts, and her personation now of *Jane Eyre* shows her ability to act something besides a child's part: but it is as *Barefoot* and *Fanchon* especially that she lives in the hearts of the people. Of the latter character in particular, poets and essayists are never tired of writing. It is one of those perfect bits of acting before which even the chronic fault-finder is dumb and opens not his mouth. No play and no player of the present period have so long retained their popularity as "Fanchon" and Maggie Mitchell. Miss Mitchell was married at Troy, October 15th, 1863, to Mr. Henry T. Paddock, of Cleveland, and is the mother of two or three bright and beautiful children. It is a pleasure to record that this season of 1879-80 is as brilliant and profitable to her as any of the many that have preceded it.

March 14th, 1867, Parepa Rosa appeared in concert with Carl Rosa, J. R. Thomas and S. R. Mills, for the benefit of the fire department. Euphrosyne Parepa

was born in Edinburgh, in 1836. Her father was a Wallachian nobleman named Georgiades de Boyescue; her mother was Elizabeth Seguin. The father dying, left his young widow dependent upon her own effort for support, and adopting the profession of music, she trained her daughter in the art. Her *debut* was made at Malta, under the stage name of Parepa, in 1855, as *Amina*, in "La Sonnambula." After two years singing in the south of Europe, she appeared in London, and in 1863, married Captain Carvell, of the East India service, and retired from the stage. Her domestic life was brought to a close by the death of her husband in 1865, and the loss of all her property. In September, of that year, she came to America, under H. L. Bateman's management, and sang in concert with unbounded success. Her efforts in oratorio created great enthusiasm, no singer since Jenny Lind having been received with greater popular favor. She also appeared occasionally in Italian opera. She married Carl Rosa, the violinist, and in 1869, organized the best English opera company ever heard in America, and with which she travelled successfully for three seasons, appearing for the first time in Albany, in opera, January 8th, 1870, at this hall, in "The Marriage of Figaro." Her very large figure was not adapted to the stage, but her audience forgave every thing for the sake of her glorious voice and her unvarying good nature and kindness of heart. In 1872-3, she was a member of the Italian company, at the khedive's palace in Cairo, and the next season was intending to make the tour of England and come again to America, but she died in London, January 21st, 1874, lamented by thousands in both hemispheres.

On the 20th of April, 1867, Ristori played *Mary Stuart*, and December 27th of the same year, *Elizabeth*. Adelaide Ristori, marchioness del Grillo, was born in 1821, at Cividale in Friuli, Italy. She came of a family of actors, and was brought up upon the stage, playing comedy at first, and after her marriage, tragedy. "Ristori!" wrote Jules Janin — "she is tragedy itself.



She is comedy itself. She is the drama." Charlotte Cushman sent word across the Atlantic: "The world does not hold her equal." She first appeared in Paris in 1855, and has twice visited the United States, in 1867 and in 1875. It is probable that she may come again.

March 18th and 19th, 1868, Charles Dickens read *The Christmas Carol*, and *Trial from Pickwick*, *Dr. Marigold*, and *Bob Sawyer's Party*; tickets, \$2. May 14th-16th, three nights of Edwin Booth; September 15th, Fanny Kemble Butler's readings.

April 14th, 1869, Clara Louise Kellogg in concert. Clara Louise Kellogg, according to the cyclopædias, was born in 1842, at Sumter, South Carolina, of New England parentage; read difficult music at sight when only seven years old and made her *debut* in opera, in 1861. Her career in both English and Italian opera, is well known.

October 27th, Edwin Forrest appeared as *Richelieu*, played without scenery or drop curtain, an American flag being dropped between each scene.

In the summer of 1872, the hall was transformed into an "opera house;" that is, orchestra chairs were put in, the seats behind them were elevated in tiers, and the stage was enlarged and beautified with scenery, curtain and private boxes. The exits also were improved. It was opened November 12th, with readings by Mrs. Scott-Siddons, and has since received its share of patronage.

In 1879, under the agency of William Appleton, Jr., a floor was arranged to go over the seats, so that it is again used for dancing, and a scheme has been devised by which more room is given to performers on the stage. It is a very handsome hall and a favorite with the managers of the higher class of entertainments.

Martin opera house, as it is now termed, is the large hall in the upper part of the building erected by George Martin, in 1870, corner of Beaver and South Pearl streets and running back to William street.

The main floor is reached by two flights of stairs, from the street. Martin's new hall, as it was first called, was opened by a grand ball of the Burgesses corps, February 21st, 1871. The first dramatic performance was for Frank Lawlor's benefit, March 2d (before mentioned). General John S. Dickerman was the first agent for the hall, and managed to secure a large number of travelling combinations to appear there.

Perhaps the most note-worthy event, was the appearance, February 14th, 1872, of Nilsson as *Lucia*, in Italian opera, supported by Brignoli. Christine Nilsson (Mme. Rouzaud) was born at Hussaby, Sweden, August 3d, 1843. Her father, a peasant, conducted the music of the little village church, and played the violin. From him Christine and her brother Carl picked up a little idea of the art divine, and going to sing and play at the fairs in the market town, Christine's remarkable voice attracted the attention of a magistrate, who interested himself in her behalf, and thus she came to be musically educated. After studying at Stockholm and Paris, she made her *debut* in the latter city, in "*Traviata*," in October, 1864. In June, 1867, she appeared in London, and in September, 1870, in New York. Her marriage with Auguste Rouzaud, a merchant of Paris, took place at Westminster Abbey, in July, 1872. She was again in the United States in 1873-4.

On the 11th of March, 1872, at 9 o'clock in the morning, fire broke out in the upper part of Martin hall building, and did damage to the amount of several thousand dollars. Repairs were made during the summer, and the hall was reopened August 15th, with a concert by Sullivan's band, under the auspices of the Jackson corps. It was said the repairs and improvements had cost \$50,000. General Dickerman continued as agent, and the first dramatic performance to follow the fire was given September 13th and 14th, by John E. Owens and company. Many notable engagements have been played here, among them the first appearance in Albany of George L. Fox, the famous *Humpty*

*Dumpty* clown, who played a week in September to \$6,000. In October, Charlotte Cushman appeared here for the last time in Albany as an actress, playing *Lady Macbeth*, *Meg Merrilies*, and *Queen Katherine*. She subsequently gave readings on the same stage, November 27th.

The hall is a favorite with minstrel and variety troupes on account of its size; but it is identified with no class of amusements in particular, all sorts being given there, from grand opera to sparring matches. It is provided with a false floor, by which seats are raised in tiers, or they can be removed when the room is required for dancing. Mr. Theodore Mosher is now the agent.

## CHAPTER XXIX.

*Conclusion.*

IN putting together the record of which the preceding chapter is the conclusion, the compiler, warned by the endless diversions which some dramatic historians have inflicted on their readers, has endeavored to refrain from moralizing, or otherwise protruding his personal views upon many phases of the subject, which have temptingly presented themselves, feeling assured that the intelligent reader—and his readers, of course, are all intelligent—is fully competent to make his own comment, draw his own inference, and formulate his own opinion. In view of this amiable forbearance, a few reflections may now, perhaps, be tolerated, or at the worst, like many another “moral,” be skipped altogether, and the narrative lose nothing, and the reader—not much.

In looking over the dramatic history of a century, the most natural question that arises is, “Has the stage degenerated?” a question still *sur les tapis*, as it has been ever since Roscius was an actor in Rome. They were averring the fact in Shakspeare’s time; Colley Cibber deplored it almost as much as the Cockney school of 1817 did four-score years later; while Carpenter and the critics who have succeeded him in America, have, as a rule, echoed the lamentation of their English brethren, down to the present time; each generation in turn glorifying the one or two next preceding it. Now either the Drama must have been, like our first parents, perfection to start with, in order, after centuries of deterioration, to exist in its present by no means despicable state, or

else its degeneracy has been somewhat over-stated. Let us not forget, then, after all, that this doleful jeremiad may be, in part, only the endless refrain of "the good old days," heard everywhere, about every thing; the recollection of "the light that never was on sea or land"—the reflection of "the Heaven that lies about us in our infancy," and which gilds the play-house of our youth with a glory never equalled in later years. For "in the light of common day," it must be admitted that in many respects the theatre has kept up with the march of modern improvements which has characterized the last century. In the matter of machinery, scenery and appointments, an advance has been made, which all will admit. In front of the curtain, too, the changes have been equally as great, and quite as important. The loud and noisy pit, so boisterous at times as to drown the voice of the actor, is heard no more; the occupants of the boxes no longer feel at liberty to spit upon the people below them, and the "third tier," of which it is a shame, almost, to speak, seems to-day as much of an impossibility as African slavery. It is extremely doubtful, indeed, whether, if the finest acting of which we have any account, were reproduced in 1880, with all the circumstances and customs attending it a hundred years ago or less, money enough would be taken at the door to pay the—not gas, but oil bill.

But our pessimists while admitting all this, still shake their heads and ask: Where are the great actors? How thrives the legitimate drama? And so far as tragedy and tragedians are concerned, we may well echo: Where, indeed? For of all the changes in theatrical fashions during the last thirty years, the decline of tragedy is the most apparent. From being the central feature of the drama, it is now only revived at intervals, to display the talent of some individual performer. It is said by some, that this is because there are no tragedians, but there are none simply because there is no demand for them. When George Frederick Cooke, the greatest tragedian America has

ever seen—came to these shores, it was because he was wanted here, and coming, was appreciated, even in ruins as he was. The elder Kean was much run after, till he brought disgrace upon himself, and the elder Booth drew crowded houses when nothing but his wreck remained. The later coterie of American tragedians, Scott, Addams, Eaton, and Forrest, each had his partisans, who thronged the theatre to applaud their favorite when he appeared, and to criticise his rivals, when they came. But these, all but Forrest, fell by the way, and he lived to find himself much neglected. Tragedy has little in keeping with frivolity, and frivolity is the characteristic of the age. The humorist is the best paid man in literature; the burlesque writer, the most fortunate of playwrights. Each newspaper keeps its funny man, who is permitted to write every thing from head-lines to leaders, while the reporter, who cannot caricature as well as chronicle, is of little value. The lawyer ornaments pleas with puns; the judge renders his decision with a Pinaforic epigram; jurymen's hearts are won with a merry tale, and the prisoner himself goes laughing to the scaffold. From the clown in the ring to the clergy in the tabernacle, the object in life is to create a laugh. In such an era of universal cachinnation, it is not strange that tragedy, the study of the deepest passions of the human breast, should drop from the category of popular amusements; and with its representatives no longer in demand, the supply fails, naturally, or, at least, is not manifest. To be sure, the race has not entirely died away, and never will. We still have Edwin Booth, an intellectual reflection of his father's genius; McCullough, apt scholar in the school of Edwin Forrest, and Barrett, ambitious, refined and scholarly—all three good actors—not great. Charlotte Cushman, as yet, has no successor, unless it be Mary Anderson, of whom, although there is every thing to hope, it is not time to speak with certainty.

The people want to laugh, but they do not laugh at the same plays which amused their predecessors. With

tragedy has gone, also, its concomitant, the old-fashioned one-act farce, with its broad grimace and broader jest, and this is not greatly to be deplored. There is no reason to lament over the fact that decency is, to-day, obligatory upon managers and actors; that the vulgarity of Barnes, of Hilson, of Burton, and of most of the old time comedians, would not be countenanced in an ordinary variety show; that the indelicacy which used to set the pit a-roaring, has gone out, and with it much of the profanity with which genteel comedy was interlarded.

"But is the stage any the more moral?" interrupts our desponding friend; "I admit that Rabelais is no longer read, but are not Ouida's novels still selling? How about 'Camille,' and the scores of French emotional dramas, of which it is the type? What can you say to two or three years of 'Black Crook?' Remember and explain, if you can, the abnormal growth of blonde, dyed and padded burlesque! Palliate, if you dare, the rottenness of 'Champagne and Oysters,' and the other French dishes which have been so popular. Apologize for"—

We beg to be excused. There is no more reason why we should do so than in exalting the present cleanliness of English literature, compared with the days of Smollett, Sterne, and Fielding, we should be brought to bay with questions about the *Police Gazette* and the Shady Side library. There is this to be said: That while there are enough people in the great cities, who revel in uncleanness, to make it profitable for some managers to prostitute the stage, the growing tendency of the times is against it. It is worth while to notice that most of the objectionable features above mentioned are to be spoken of in the past tense. "Camille," to be sure, has reached the dignity of a standard drama, but its morality is stoutly defended by excellent persons. "The Black Crook," while, like all mere spectacles, demoralizing to dramatic art, owed less of its success to nudity than was at first supposed. Without its magnificent settings, managers undressed women,

and exhibited them to benches as vacant as the legitimate drama is sometimes played to. English burlesque transformed into the American article, although still presenting comely shapes, is as carefully guarded from *double entente* as the columns of a religious newspaper—more so than some that could be named. The French farcical comedies were indefensible and therefore short-lived. But this is a digression.

Admitting the decline of tragedy, we come to comedy, and just who are comedians it is a little difficult to say. All players were once called such, but under that head Jefferson as *Rip Van Winkle*, Maggie Mitchell as *Fanchon*, and Frank Mayo as *Davy Crockett* may well be placed; and, of course, Denman Thompson as *Joshua Whitcomb*. And with such representatives, we may proudly look back upon preceding generations, and ask, Where have these actors been excelled? It may be said that these are single parts and that their representatives are eminent in nothing else—which may, in part, be true, and, in part, is not true. So far as the argument is concerned, it does not matter. The times have changed since the elder Booth played *Hamlet* and *Jerry Sneak* on the same evenings. The public no longer care for versatility, and have ceased to expect it. As some one else has said, E. L. Davenport would have been a greater, had he not been so good an actor: that is, he played so many parts so well, he became identified with none. We are to look at the stage as it is; and on it we find, not alone those just mentioned, but others doing certain parts as well as any parts have ever been done, at any time in the drama's history. Without regard, then, to how much any one actor contributes to the result, as fine playing can be seen to-day as ever there could be (tragedy alone excepted.) Aside from the works of the Master, who was not for a day, but for all time; and a few, a very few dramas who have survived a score or more of years, the plays of the present day will compare favorably with the same class of literature in any generation that has preceded it. For instance, in melo-drama,



what will exceed in any desirable point, "The Two Orphans" or "A Celebrated Case"? How many comedies have been as successful, and as deservedly so, as "Our Boys"? Was any thing ever nearer perfect on the stage than "Old Love Letters"? We are only giving examples; not making a list, by any means. In short, (and we must be short), the literature of the stage is cleaner; stage effects are better; audiences are of higher culture; theatres from box-office to stage-door are better managed; more money is paid to support them, and they are better worthy support, than those of a hundred, or fifty, or twenty-five years ago. The stage has not degenerated any more than literature, or art, or music, has degenerated. It is part of the age in which we live; partaking of its foibles and weaknesses, it is true, but of its culture and refinement as well. Let us not, then, in paying such mighty honors to the past, be quite so contemptuous of the present; remembering that the time is coming when our own era will, in like manner, be apotheosized—when the dramatic critic of 1900 and something will quite overshadow the claims of all contemporaneous artists by his theatrical reminiscences of 1880, declaring with emphasis quite unanswerable,

"There were *giants* in *those* days."

THE END.

## ADDITIONS AND CORRECTIONS.

---

Page 36—J. Howard Payne died April 9th, 1852, aged 60 years and ten months. According to Mr. Gabriel Harrison's memoir (which we intended to follow), the date and place of birth and date of death, as inscribed on Payne's tombstone, in Tunis, are all wrong.

Page 155—The demonstration against young Burke took place December 12th, 1836, during Blake's management. It was Master Burke's first appearance in Albany after his return from Europe, and the play was "Romeo and Juliet." He was called upon by about a fourth of the audience to disavow the sentiments of his father, who, it was alleged, had attacked Daniel O'Connell in the public prints. Dr. Burke was present, but was not permitted to speak. Young Burke was at last allowed to say that he was too young to meddle in politics, and ought not to be held accountable for the faults of others. This did not satisfy the rioters, however, who were finally driven from the theatre and the play went on.

Page 232—Allen's epitaph should read: "Lofty and 'sour to them that loved him *not*," etc.

Page 319—We are assured that George Butler was mistaken and that the Menken monument was paid for, to the last dollar.

Page 333—Annie Waite was never a member of the Boston Museum company.

Page 394—Kate Claxton was divorced from Dore Lyon in 1877, and soon after married Mr. Charles A. Stevenson.

The compiler is aware that several discrepancies in names have occurred, owing to the different ways they have been placed upon play-bills. In such cases, the index should be regarded as the nearest correct. Absolute accuracy seems well nigh impossible in a work of this kind; and for such errors, typographical, and others as do not affect the sense, the compiler asks the indulgence of the courteous reader.



## INDEX.

- Abbott, Mrs. (Miss Buloid) 220, 240.  
 Academy of Music, 329 *et seq.*; opening of, 330; under Miss Trimble, 359; destroyed, 364.  
     Lawlor's — See ' Division street theatre.  
 Achille, Mons. and Mme. (dancers), 126.  
 Adams, John Jay, his Hamlet, 109; 110.  
     Edwin, 345; sketch, 346; 364, 378, 383, 391.  
 Addams, Augustus, birth and death, 187; 188, 221; marriage, 240; 244, 255.  
     John P. (comedian), 221, 289.  
 Addis, J. B., 355.  
 Addresses, poetical: Opening Green street, 42; Pearl street, 66; season 1829-30, 142; 187; Duffy's benefit, 192; Amphitheatre, 219; Mme. de Marguerittes, 284; Green street, 296; Academy of Music, 331, 377.  
 African theatre, 58.  
 Aiken, Geo. L., 288, 296.  
     Albert W., 380, 383.  
 Albany Advertiser, 62; School for Scandal criticised, 75; Forrest criticised, 81; on Kean, 91; on Mrs. Hughes, 103; 120; on Duffy, 121; on Madame Feron, 151; on Mrs. Knight, 160; on Tyrone Power, 176; on Miss Watson, 185; on Charlott eCushman, 204; 398.  
     Argus, first daily issue, 82; on death of Duffy, 195.  
     Circus—See circuses.  
     Bellows, 254.  
     Gazette, first advance notice, 20; first play bill, 21; postponement notice, 23; controversy, 27, 28; 30, 33, 37, 398.  
     Knickerbocker, 329.  
     Microscope, 210.  
     Mirror, 277, 313.  
     Register, 30, 42.  
     Transcript, 278.  
 Albaugh, John W., his Iago, 94; supports Keañ, 157; 214; marriage, 293; 306; sketch, 307; Albany *debut*, 308; as a star, 309; 319, 320, 321, 322, 370, 372, 377, 378, 379; becomes manager of the Leland, 398, 397.  
     Mrs. J. W.—See Mary Mitchell.  
 Albertine, Miss, 275, 276, 290.  
 Aldis, Mrs. (Mrs. Stanley), 52.  
 Aldrich, Louis, Mr. and Mrs., 300.  
 Alger, Rev. W. R., on Forrest, 86, 87, 92 *et seq.*  
 Allen, Mr. and Mrs., 21, 22, 28, 227.  
     Andrew Jackson, 23, 52; his wife, 104; 120, 146; sings first negro song, 165; salary, 172; biography, 227; as Forrest's dresser, 229; Esquimaux war dresses, 230; queer turtle soup, 231; personal appearance, peculiarities and epitaph, 232.  
 Amateur Theatricals, by British officers, in 1760, 16 *et seq.*; in Green street, 131; dramatic festival, 212; assisted by Jean Davenport, 213.  
 Amiraille, J., 180, 181.  
 Anderson, Mr. (comedian), 33, 34, 52, 56; death, 57.  
     (James probably), 65, 89.  
     David C., Mr. and Mrs., 218, 243.  
     Elizabeth, 198, 209.  
     James R., 275.  
 Anderton, Mr., 272.  
 Angus, long room—See Thespian hotel.  
     Lottie, narrow escape of, 389, 390.  
 Apollo concert room, 217.  
 Appleton, William, Jr., 404.  
 Archer, Thomas, 113.  
 Archbold, Mr., 55, 56, 57.  
 Army relief, 336.  
 Armstrong, Mr., 53.  
 Arthur, Master, 65, 69.  
 Ashley, Stephen W., 330, 333, 337, 339, 346, 353.  
 Astor place riot, 256.  
 Augusta, La petite, 97, 98.  
 Austin, Mrs. (vocalist), 122.  
 Ayling, Mrs., 307, 330, 335, 337.  
 Aymar, Walter (equestrian), 218.  
 Ayres, Jane (Mrs. Toomer), 235.  
 Bailey, Hannah, 373.  
     Josephine, 373.  
 Baker & Farron, 375.  
     Henrietta—See Mrs. Chanfrau.  
 Baldwin, Joseph, 58.  
     Mrs. J. (Mrs. Walstein), 55, 56, 57.  
 Ball, Firemen's, 201.  
 Ball & Fitzpatrick, 264.  
 Ballet, how received, 121, 122.  
 Bandmann, Daniel E., sketch, 389; 391.  
     Mrs. D. E., 389, 391.

- Bangs, Francis C., sketch, 292; 294.  
 Barnes, David M., as manager, 256; 275, 290; marries Rose Eytinge, 291.  
   Miss Courtney, 291.  
   John, 101, 102, 106, 110, 111, 123, 125, 145, 192.  
   Mrs. J., 56; her good fortune, 101; 106, 110, 143, 145, 158, 169.  
   Charlotte, sketch, 174; 244, 247.  
   Lucien, 294, 375, 376 *et seq.*; before the mayor, 385; business done, 395.  
 Barnum, Phineas T., with Jolce Heth, 188; with Tom Thumb, 235; with the Bateman children, 259; with a baby show, 294.  
 Barras, C. M., 302, 380.  
 Barrett, George H., in Gilfert's company, 64, 65; sketch, 67; 69, 84, 102; as manager, 103; 121.  
   Mrs. G. H. (Mrs. Henry), 67; sketch, 79; epitaph, 80; 84, 102, 121, 207.  
   Mrs. G. L., 60, 65; sketch, 67, 68; 69, 91.  
   Lawrence P., sketch, 388.  
 Barron, Charles, 342, 364.  
 Barton, Mr. (tragedian), 153, 158, 200.  
   Maria (Mrs. C. T. Smith), 257.  
 Bass, Charles, 322, 328.  
 Bateman, H. L., 259, 403.  
   Children, 259.  
 Bates, Mr. and Mrs. Wm., 33, 34, 38, 47.  
   Mr. and Mrs. F. M., 357.  
 Bear and dog fight, 32.  
 Beaumont, Mr. and Mrs., 47, 48.  
 Benefits—of poor debtors, 84; Payne's, 36; war sufferers, 48; for Portland, 49; humane society, 51; of the Greeks, 58; Cooper, 99; Y. M. A., 173; Duffy, 190; Canadians, 212; Brougham, 242; Kossuth, 283; orphans, 275; Meech, 275; army relief, 336; Barnes's 385; Chicago, 388.  
 Bernard, Charles, 77, 84.  
   John, 14; his card, 38; character, 40, 44; first manager in Green street, 44, 45; criticism on, 51, 52; as a star, 54.  
   Pierre, 272.  
 Berthelon, D., 291.  
 Bidwell, Dollie, 388.  
 Bihin, Mons. (giant), 289.  
 Bishop, Charles B., 307, 309, 320, 370, 375.  
 Biven, Mr., 58, 60.  
 Blake, Wm. Rufus, American *debut*, 58; 60; biography, 78; 84; as manager, 198; 206, 209, 211.  
 Blanchard, W., 57.  
 Bonfanti, 379, 386.  
 Boniface, Geo. C., 385, 366, 367.  
 Boone children, 289.  
 Booth, Junius Brutus, Albany *debut*, 69; biography, 70 *et seq.*; burying the pigeons, religion, 71; excesses, nose broke, 72; Gould's criticism, 73, 74; 106; stage fight with Duffy, 135; 187; correspondence, 182, 183; 199, 215, 238, 240; at the great fire, 253; at scene (len, 254; death shcoat, 254, 255.  
   J. B., Jr., 221; sketch, 223; 227.  
   Mrs. J. B., Jr. (Agnes Perry), sketch, 223.  
   Edwin, 253, 295, 327; sketch, 400, 401.  
   John Wilkes, 324; Albany engagements, 325, 326; wounded, 325; attacked by a woman, 327; assassinates the president, 327; death and burial, 327.  
 Borchard, Mme. Compte, 240.  
 Boucicault, Dion, 181, 295, 296.  
   Mrs. D. (Agnes Robertson), 295.  
 Boyers, David P., sketch, 262; 290.  
   Mrs. D. P., sketch, 262; 271, 290, 352, 354, 383.  
 Bowler, Mr. and Mrs. Brookhouse, 320.  
 Bradshaw, Mr. and Mrs., 274, 291.  
 Bray, Mrs., 34, 36.  
 Briare, Frank (amateur), 206, 212.  
 Bridgford, John, 377.  
 Broadway theatre—See Odeon.  
 Brooke, Gustavus V., sketch, 267, 268; 292, 297.  
 Brooks, Alice, 366.  
 Brougham, John, 181; 240; sketch, 241; benefit, 242; 298, 354, 379.  
   Mrs. J. (Mrs. Robertson), 224, 240, 241.  
   Mrs. J. (Miss Nelson), 241.  
 Brown, Frederick, 77, 149.  
   John Mills, 198, 206.  
 Bryant, Dan, sketch, 357.  
 Buchanan, McKean, sketch, 262; 345.  
   Virginia, 263, 345.  
 Buckley minstrels, 293, 296.  
   G. Swaine, 373, 391.  
 Buloid, Miss—See Mrs. Abbott.  
 Burgesses corps, 252, 267.  
 Burke, Thomas, 34, 49, 209.  
   Mrs. T. (Mrs. Jefferson), 49, 53, 209.  
   Charles, sketch, 209, 210; 240, 269.  
   Ione, 324.  
   Joseph, 120; sketch, 153, 154; disturbance, 155 (see correction, page 413); 173, 184, 212.  
 Burroughs, Watkins, 69, 105.  
 Burton, Wm. E., 46, 112, 240, 241; sketch, 298, 299; 303.  
 Butler, Geo. H., 291.  
 Byrne, P. C., 282, 284, 285.  
 Byron, Oliver D., 375, 382.  
 Campbell, S. C., sketch, 340.  
   J. C., 386.  
 Canal celebration, 84, 85.  
 Canoll, James, 212; sketch, 239; 243, 270, 274, 290.  
 Capitol theatre—See Division street theatre.  
 Carlinecourt, Mons., 300.  
 Carmody, Prof., 235.  
 Carroll, Mr. and Mrs. J. W., sketch, 360.  
 Cassidy, Wm., 290.  
 Castle, Wm., 340.  
 Cavender, Leona, 373, 382.

- Celeste, sketch, 122, 123; 188; sued by Duffy, 189; 198, 265, 276.  
 Centennial observance, 13.  
 Chanfrau, F. S., sketch, 252, 253; 275, 276; as manager in Green street, 290; 306, 321, 353, 364, 379.  
 Mrs. F. S., 306, 392.  
 Chapman sisters, 370, 373, 387.  
 William B., 120, 122, 125, 139, 252.  
 Mr. and Mrs., 214, 244.  
 George, 243.  
 Cheer, Miss, 19.  
 Chester, Mr. and Mrs. S. K., 360.  
 Chippendale, Mr., 240.  
 Cholera, 162.  
 Christy minstrels, 236, 237.  
 E. P., 237.  
 Circuses, 32; Blanchard's, 57; 60, 61, 209  
 —See Pearl street circus, Dallius street amphitheatre.  
 Clair, Geo., death of, 396.  
 Clare, Ada—See Agnes Stanfield.  
 Claxton, Kate, 392; sketch, 394, 395.  
 Clemens, John and Ned, 253, 254.  
 Clifford, Mr. and Mrs. Harry, 377, 361.  
 Clifton, Josephine, 144; sketch, 211; 212; plays with Forrest, 221.  
 Ada, 293, 344.  
 Cline, Herr, 139.  
 Clipper, N. Y., 312, 350.  
 Cole, John O., 46; lectures Forrest, 86.  
 Sadie, 330, 336.  
 Collier, Jason, 244.  
 Collins, John, 181, 261, 274, 368.  
 Common council proceedings, 26, 39.  
 Cone, Henry, 255.  
 Conner, Edmon S., sketch, 247; manager in Green street, 286; letter from, 289, 290.  
 Mrs. E. S.—See Charlotte Barnes.  
 Conway, William A., 80; sketch, 82; suicide, 83; 102, 103.  
 Cony, Barkham, 190, 282.  
 Cook, Mr., 32.  
 John, 130, 239.  
 J. C., 330.  
 Cooke, Mrs. (equestrian), 103.  
 George Frederick, 32; his wedding tour to Albany, 37; 70; his toe-bone, 90; his clothes, 232.  
 G. F.(?), 217.  
 Coombs, Jane, sketch, 387.  
 Cooper opera, 321.  
 Thomas A., 81; sketch, anecdotes, criticism, 98, 99, 100; 149, 153.  
 Priscilla, 99.  
 Cordell, Miss, 34, 44.  
 Corning, Erastus, 190, 192.  
 Coughtry, Wm. H., 275.  
 Couldock, C. W., 205, 251; sketch, 260; 269, 352, 391.  
 Eliza, 260, 352.  
 Cowell, Jo., 259.  
 Coyne, H. Gardiner, 296, 298.  
 Crampton, Charlotte, sketch, 294, 295.  
 Crouta, John, 243, 244, 246, 259.  
 Cushman, Charlotte, 115; sketch, 199; why she went on stage, 200; in society, 201; love affair, death of brother, 202; practicing in Albany, 203; future career, 204; farewells, 205; criticism on, 206; 260, 262, 263, 295, 300, 406.  
 Susan, 201, 205.  
 Cuyler, J. C., 239, 275, 290, 306, 326.  
 Dallius street amphitheatre, 217; opening, 218; history, 220 *et seq.*: fire, 227; 238, 240.  
 Daly, Augustin, 396.  
 Julia, 282.  
 Dargon, Augusta L., 365; sketch, 366, 367; 369, 373.  
 Davenport, A. H., 296.  
 Fanny, sketch, 369, 370.  
 E. L., 238, 240, 269, 292, 293, 340, 368, 369, 370.  
 Mrs. E. L., 292, 340.  
 Dean, Amos, 87.  
 Julia (Hayne), 247, 248, 256, 294, 306, 364.  
 De Bar, Ben., 247, 272, 361.  
 Denier, Tony, 371; as manager, 372, 373.  
 Denin, Susan, 271, 272, 292, 341.  
 Kate, 271, 279, 325.  
 Denny, Frank Dwight, 352.  
 Derr, William R., 257, 297, 314.  
 Dickerman, John S., 275, 336, 405.  
 Dickens, Charles, 404.  
 Dillon, Charles, 348; sketch, 349.  
 Dinneford, Wm., 105, 198, 199, 200, 203.  
 Division street theatre—opening, 365, 366; under Tony Denier, 371; under Keeble, 373; destroyed, 375.  
 Dixon, Geo. W., 143, 144, 145, 165.  
 Don, Sir Wm., 262, 262, 289.  
 Lady, 262, 357.  
 Doran, Dr., 95.  
 Dorion, Mrs., 55, 56, 57.  
 Douglass, Mr., 19, 22.  
 Drake, Samuel, 48, 49, 51.  
 Mrs. S., 49.  
 Mrs. Fanny A. (Miss Denny), 149, 158; sketch, 161, 162; 163.  
 Alexander, 60.  
 Drew, Frank, 272, 290.  
 John, sketch, 258; 290.  
 Mrs. John (Mrs. Hunt, Mrs. Mos-sop), as a prodigy, 116; 120, 237, 240, 251, 258, 259, 276, 290.  
 Driesbach, Herr, 264, 278, 279.  
 Drummond, W. C., 79.  
 Du Bois, Fred. A., 252, 267, 323, 397.  
 Duff, John 49.  
 John, 285.  
 Mrs. Mary, 75, 76, 101, 169, 240.  
 Miss Mary (Mrs. Addams), 239, 246.  
 Duffy, James, 254.  
 Wm., 56, 58, 61; professional *debut*, 110; 120; first benefit, 121; manages circus, 124; 126, 128, biography, 129 *et seq.*; his Phasarius, 158, 159; 162, 163, 173, 183, 184, 187; Buffalo enterprise, 188; benefit, 190 *et seq.*; death, 194; obituary, 195; funeral, 196.

rang, Mr. and Mrs., 57, 104.

Charles, 196.

nam, Mrs., 192, 199, 208.

nap, Wm., 13, 18, 30, 32, 37, 46.

ret, Marie, 292.

yer, John H., sketch, 46; death, 47; 106, 125.

ott, Mr., 240.

on, Chas. H., sketch, 207; 212, 213.

arle, David, 105, 139.

Charles, 101, 105.

E. A., 136; 358.

Harry, 105, 125, 126, 128, 139, 233.

Sophia (Mrs. La Forrest), 138.

Miss, 105, 233.

ly Edward, 220; sketch, 233, 234; 237, 240, 248, 248; as manager, 256, 257; 264, 289, 294, 298, 298, 321, 323, 324, 323, 364, 371, 372, 378, 379, 392, 399.

Mrs. E., 246, 294.

Mrs. E.—See Henrietta Irving.

wards, Carlton, 290.

ridge, Lilly, 391.

s, Florence (Sappho), 372, 373.

Lelia, 390.

Miss, 49, 51.

ore, Mr., 305.

ery Miss, 137; miserable death, 138; 143, 145, 169.

met, Joseph K., sketch, 367; 370, 383.

mons, Lizzie, 303.

lish, Wm. B., 302.

ot, Mr., 122.

ott & Miranda opera, 320.

el, Agnes, 369, 391, 392, 395.

ine, Mr., 286.

ns, Rose, 372.

inge, Harry, debut, 212; 290.

Rose, debut, 291; sketch, 292; 294.

roni, Sig., 32.

ti, 187.

ren, Mr. and Mrs. G., 256, 272.

Ikner, Thomas, 85; sketch, 68.

sitt, Amy, 138.

hter, Charles, 238.

guson, R. V., 378, 381.

ron, Mme. (vocalist), 150, 151, 163.

rero, Sig., 187.

d, J. R., 199, 214.

ding, Mr., 120, 146.

a, Henry J., 138.

Richard (killed), 278.

T., 298.

s—Richmond, Va., 39; South Pearl street theatre, 187; of 1848, 248, 253, 254; Academy of Music, 364; Division street, 375; Brooklyn, 395; Martin hall, 405.

er, Kate, 358.

er, Mr. and Mrs. Palmer, 105.

Alexina, 105, 159, 198.

Oceana, 105.

John Aubrey, 112, 159.

Clara, 112; Albany debut, 113; sketch, 114; 125, 154—see Mrs. Maeder.  
e, Moses W., 369, 371.

Fiske, Marian, 369, 371.

Fleming, William M., manager of the Odeon, 245; 262, 253; manager in Green street, 301, 302.

Floating theatre, 237.

Florence, Wm. J., 246; sketch, 273; 298, 303, 379, 384.

Mrs. Wm. J. (Miss Pray), 248; 273, 298, 379, 384.

Flynn, Thomas, and Booth, 72; marriage, 109; 120; plays Rip Van Winkle, 121; 198, 217; in Providence, 258.

Forbes, Wm. C., 105, 120, 128, 136.

Forrest, Edwin—erects Stone's monument, 75; Albany debut, 80; early criticism on, 81; supports Conway, 82, 84; as Hassarac, 84; on a lark, 85; in jail, 86; sermon on gambling, 87; supports Kean, 91; first interview with Kean, 93; hit as Iago, 94; as Harvey Birch, 97; as Bion, 101; leaps through a barrel of fire, 102; plays Buckingham to Hyatt's Richard, 103; as a star, 106; quarrel with Macready, 107; as Lear, 110; 119, 120, 121, 131, 134, 135, 146; Metamora, 148; gift to Y. M. A., 149; 153; as the Gladiator, 158, 159; dismisses an audience, 160, 161; 163, 173, 184, 203; return from Europe, 213; 215; at the amphitheatre, 221; Greene wins a bet from, 222, 223; anecdotes, 222, 223, 229; Addams his rival, 244; and Eddy, 248; divorce suit, 270, 271; as Claude Melnotte, 286; 343, 391, 392, 404.

William, 120; sketch, 121; as manager, 128; 135; wounded, 137; 142, 143, 148; appeal for benefit, 152; 160, 183; death, 173.

Forsberg, Harold, 377, 387.

Foster, Geo. (Gaslight), 282, 283, 285.

Hernandez, 371, 380.

Fox, C. K., 271, 288.

Geo. L., 288, 405.

Freeberthysen, H., 290.

Freeman, Isabella, 324, 343.

Freylinghausen, Rev. T., 17, 18.

Frost, Amy, 306.

Fuller, Thomas—as manager, 211, 212; outwitted, 213.

Fursman, J., 235.

Fyfe, Kitty, 330; sketch, 335; 336, 338.

Gale, Mr., 173.

Gannon, Mary, 210, 234, 235, 251, 252, 255, 357, 358.

Gates, Wm. F., 102, 220.

Gazonac, 86.

Gayety theatre, 304; opening, 305; history, 306 *et seq.*

Germon, G. C., 206, 272, 288.

Gilbert, John, 120.

Joseph, 240.

Mrs. W. H., 113.

Wm. J., 370.

Gilfert, Charles, 47; opens Pearl street theatre, 64; 80, 100, 101; death of, 103.

- Gilfert, Mrs. C. (Miss Holman), 47, 74, 92, 102, 153, 169.  
 Gillespie, Wm. F., 260.  
 Gimbrede, Mr., 32.  
 Gladstone, Mary, 340.  
 Glenn, S. W., 296, 328.  
 Glenny, T. H., 348, 352.  
 Godey, Mrs. (Miss Durang), 105, 159.  
 Godfrey, H. L., 290.  
 Gomersal, Mr. and Mrs., 346, 357.  
 Goodall, W. R., 289, 294.  
 Gossin, John, 218.  
 Grace, J. Delmon, 330, 334, 337.  
 Gracie, Miss, 294.  
 Grant, Mrs., 16.  
 Gray, Mrs., 69, 84.  
     Ada (Mrs. C. A. Watkins), sketch, 346, 347; 388, 391.  
 Green, Mr. and Mrs. C., 159.  
 Greene, John—as stage manager, 134; sketch, 146; 147, 162, 172, 173; on the Power riot, 175; 192, 196, 209, 212; and Forrest, 222, 223, 247.  
     Mrs. J., 146; sketch, 147, 148; 162, 172, 192, 196, 209, 212, 213, 222, 247.  
 Green street theatre—projected, 38; built, 40; opened, 41; history, 41 *et seq.*; made into a church, 54; 62, 165, 227, 247, 253, 257, 287, 274; re-opened, 281; history resumed, 281 *et seq.*  
 Greer, Miss, 136, 140.  
 Greenwood, Mr., 125.  
     Miss, 243, 246.  
 Grey, Edwina, 372.  
 Griffin, R. M., 230, 290.  
 Griffith, E. P., 341.  
     Wm., 339.  
 Grisi, 111.  
 Hackett, James H.—his Mons. Mallet, 58; sketch, 110, 111; 125, 143, 149, 220.  
 Hall, Emma, 346, 348.  
     James H., 218, 220, 236, 243.  
 Hallam, Lewis, 13, 18, 19.  
     Lewis, Jr., 19, 22, 30, 31.  
     Mrs. (*nee* Tuke), 30.  
 Hamblin, Thomas S., sketch, 85; .62, 200.  
     Mrs. Thomas S., 106, 113.  
 Hamilton, John, 139; salary, 172; 177, 192, 194, 195, 196.  
 Hammond, S. H., 290.  
 Harcourt, John W., 243, 246.  
 Hardy, Mr., 218, 220.  
 Harkins, D. H., 320, 369.  
 Harland, Ada, 388.  
 Harrison, Mr. and Mrs., 199, 209, 213, 221.  
 Hartzell, Rev. J. H., 391.  
 Hastings, H. J., 275, 290.  
 Hatch, Mrs., 101, 109.  
 Hayman, Mr., 33, 34.  
 Heller, Robert, 269.  
 Heloise, Mlle., 123, 158.  
 Henderson, Wm., 274, 276, 296, 298.  
     Mrs. W. (Ettie), 274, 296, 298, 373.  
 Henri, Mrs. C., 363.  
 Henry, John, 19.  
 Herne, James A., 307, 341, 354.  
 Heron, Bijou, 301.  
     Matilda, sketch, 300, 301; 354.  
 Herring, Fanny, 324, 358.  
 Hield, Mr. and Mrs., 209.  
     Jr., 243.  
 Hill, Geo. H. (Yankee), 111; sketch, 127, 128; 174, 209, 217.  
 Hilson, Mr. and Mrs., 72, 76, 158.  
 Hinds, Wm. P., 353, 383, 385.  
 Hoffman, Gov., 373.  
 Hogg, John, 31.  
 Holland, Geo., 113; sketch, 149, 150; 237, 255, 256.  
 Holman, Geo., 47, 50, 105.  
     Miss, 47, 50, 64—See Mrs. Gilfert.  
     Sallie, 341.  
 Holt, Elise, 369.  
 Horn, Charles E., 122, 163.  
 Hosmer, Jean, sketch, 348; 354.  
 Hospital, Albany, 19, 29, 227.  
 Hotto, H. A., 328.  
 Houghton, Capt., 243.  
 Howard, G. C., 286, 287, 288, 289, 294, 296, 300, 321; 322.  
     Mrs. G. C., 287, 288, 294, 296, 300, 321, 322.  
     Cordelia, 287, 288, 294, 296, 300, 321, 322.  
 Howe, J. B., 303.  
 Hows, J. W. S., 187.  
 Huggins, Mr., 57, 59.  
 Hughes (Mrs. Young), 45, 90, 103, 112, 113.  
 Hunt, Mrs. Henry—See Mrs. Drew.  
 Hutchins, Mr. and Mrs., 142, 143.  
     S. B. (amateur), 212.  
 Hutin, Mme., 121, 122, 126.  
 Hyatt, Geo. F., 65, 66, 69, 84, 103.  
 Hyer, Tom, 236.  
 Ince, Annette, 296.  
 Industrious fleas, 188.  
 Ingersoll, Mr., 199.  
 Irving, Henrietta (Mrs. Eddy), 234, 378, 379.  
 Italian opera, 187, 336.  
 Jack, John H., 375.  
 Jackson, A. W., 214, 218, 220, 235.  
     Minnie, 368.  
 Jamieson, Geo., 271.  
 Janauschek, 373; sketch, 384.  
 Jarrett, Henry C., 307.  
 Jefferson, Joseph, 31, 128, 129.  
     Mrs. J., 31.  
     Joseph, 2d, 209, 210.  
     Mrs. J., 2d (Mrs. Burke), 128, 129.  
     Joseph, 3d, first newspaper notice, 210; 211, 289, 272; in Green street, 284, 285; 307, 322, 390.  
 John, Mrs., 56.  
 Johnson, Richard M., 161, 162.  
 Joice, Heth, 188, 189.  
 Jones, George (Count Joannes), 286, 297, 298.  
     Mrs. G. (Melinda), 237, 238, 278, 284, 289, 297, 298.  
     Avonia (Mrs. Brooke), 297, 298.



- Jones, W., 156.  
 Jordan, Mrs. Emily (Miss Thorne), 321, 345, 353.  
 Judah, Mr., 57, 59, 125, 128, 137.  
 Kames, Geo. S., 307.  
 Kane, Charles, sketch, 239; 257, 276; as a painter, 277, 278; 282, 285, 290, 291, 297, 306, 307, 327, 395.  
 Kean, Charles, 36, 70, 96; appears in Albany, 156; sketch, 157, 158; 351. Mrs. C. (Ellen Tree), 157; sketch, 351, 352.  
     Edmund, 37, 70; Byron on, in Albany, 88; sketch, 89; riot, 90; criticism on, 91, 92; on Forrest, 93, 94; as Shylock, 95; letter from Albany, 98; death of, 96.  
     Thomas, 14, 18.  
 Keeble, Walter, sketch, 367, 368, 369, 371; as manager, 373, 375; 381, 387.  
 Keene, Arthur (vocalist), 77, 78, 105.  
 Keller troupe, 298, 303.  
 Kellogg, Clara Louise, 404.  
 Kelly, Lydia, 85, 139.  
 Kemble, Adelaide, 171, 172.  
     Charles, 70; in Albany, 168; sketch, 169; letter from, 171, 172; 174.  
     Fanny, 48, 79, 101, 123; hit at, 161; in Albany, 168; sketch, 169; extract from journal, 171; her Julia, 172; 174, 188, 207.  
     John, 37.  
 Kendall, Ned, 218.  
 Kent, Eliza, 136, 139.  
     John, 139.  
     F. M., 270.  
 Kimberly, Harriet, 275, 298, 320, 321, 323, 324.  
 Kincade, Lizzie, 307.  
 Kinlock, Mrs., 116.  
 Kirby, J. Hudson, 221.  
 Knickerbocker hall, 235.  
 Knight, Mrs. E. (Miss Povey), 160.  
     Harry, 128, 136, 162, 172.  
 Knowles, J. Sheridan, sketch, 186; 188.  
 Kossuth benefit, 263.  
 La Combe, Mrs., 104.  
 La Forrest, Mrs., 128, 136, 139.  
 Lafayette, Gen., 76.  
 Lamb, Mr., 55, 56, 60, 65, 101.  
 Lanahan, T. J. (amateur), 375.  
 Lander, Mrs. Jean Davenport, as a prodigy, 213, 214; 261, 371.  
 Lane, Louisa, 116.—See Mrs. Drew.  
 Langley, Georgie, 377, 378.  
 Lansing, Mr., 206, 214, 216.  
 Lauri family, 382.  
 Lawlor, Frank J., 320, 321, 345, 353; as manager, 365 *et seq.*; benefit, 371.  
 Leake, W. H., sketch, 339, 341.  
 Learock, Geo., 371, 372.  
 Lease of theatre, 141, 182.  
 Leavitt, A. J., 239, 291, 302, 305.  
 Le Brun, Mrs., 330, 333, 334, 337, 378.  
     Marie, 334, 339.  
 Ledger, N. Y., 297.  
 Leffler, Mr., 298.  
 Leffingwell, M. W., 358, 370.  
 Leland, Charles, 377.  
     opera house, 396, 397.  
 Lement, Mr., 105, 110.  
 Le Moyne, W. J., 288, 341, 342.  
 Leonard, J. A., 322.  
 Leslie, John (painter), 134, 163, 172, 173, 194.  
 Letton, Ralph, 32.  
 Levick, Milnes, 322.  
 Lincoln, Abraham, 324; assassination of, 325, 345.  
 Lind, Jenny, 123, 235.  
 Lindsley, Mr., 49, 65, 128.  
 Lingard, J. W. (suicide), 292.  
 Little church around the corner, 150.  
     Neil, 372, 382.  
 Locke, Yankee, 320, 354.  
     E. A., 353, 373, 375.  
 Logan, C. A., 156, 172, 212.  
     Eliza, 261, 294.  
 Lola Montez, sketch, 265, 266; perilous adventure, 297.  
 Lonsdale, Annie and Addie, 309, 310.  
 Lorraine, Harry, 298.  
 Losee, C. H., 298, 303.  
 Lotta, sketch, 249; early criticism of, 350; 383, 391.  
 Lovell, H. V., 251, 256, 267, 284.  
     Mrs. H. V., 251, 284, 285, 290.  
 Lucas, Mr., 33, 34.  
 Lyman, Levi, 189.  
 MacAllister, 289.  
 MacDonald, H. J., 387, 396.  
 Macready, William C., 70; sketch, 106; criticism on, 107; sonnet on, 108; 115; and Charlotte Cushman, 204; 211; why he did not play a second engagement in Albany, 224 *et seq.*; riot, 256.  
 Maeder, Mrs. Clara Fisher (*nee* Clara Fisher), 115; 199, 200; at the museum, 251, 255, 276; 353, 357.  
     James G., 115, 199, 200, 255, 256.  
     Fred. G., 118, 357, 371.  
 Makeah, Miss (Mrs. Vandenhoff), 274.  
 Mallet, Mons., 52, 58.  
 Manuel, R. S., 340.  
 Marguerittes, Madame de, sketch, 282; manager in Green street, 283, 284, 285.  
 Marshall, Wiseman, 246, 247; 294.  
 Marsh's juvenile comedians, 300.  
 Martin, Geo., 404.  
     opera house, 295, 404 *et seq.*  
 Mason, C. K., 182.  
 Matinees, 293, 294, 382.  
 Mathews, Charles, 390.  
 May, John, 218.  
 Mayo, Frank, letter from, 334; 335; sketch, 355; 356, 363, 383.  
 Maywood, Robert C., sketch, 97, 98; 146.  
 McCall, E. C., 380, 387, 395.  
 McCullough, John, sketch, 343.  
 McKinney, D. D., 215.  
 McMahon, Mrs., 297.

- McVicker, Mary (Mrs. E. Booth), 303.  
 McWade, Robert, 373; sketch, 382, 385.  
 Meade, James H., 302.  
 Meech, Henry T., 106, 151, 239; sketch, 250; 263, 268; benefit, 275; stories about, 277.  
 Meehan, John, 366.  
 Meer, Reuben, 207.  
 Meldrum, R. S., 341, 342.  
 Melville, W. T., 371, 372, 387.  
 Menken, Adah Isaacs, 304; sketch, 310 *et seq.*; early life, 311; Parisian triumphs, 312; poetry, associates, 313; first rides Mazeppa, 314; the rehearsal, 315; accident, 316; her success, 317; two estimates of, 318.  
 Merry, Harley, 379, 381.  
 Mestayer, Mr. and Mrs., 54.  
     Emily, 342.  
     Louis, 284, 285.  
 Miles, R. E. J., 314, 315.  
 Missouri, Miss, 144, 211.  
 Mitchell, Charlotte, 290.  
     Emma, 293.  
     Mary (Mrs. Albaugh), sketch, 293.  
     Maggie, 114; as Young Norval, 272; early triumphs, 274, 275; 29; 292, 293, 294, 296, 298, 309; her Fan-  
     chon, 401, 402.  
 Moakley, John, 221, 246.  
 Monier, Virginia, 187, 206.  
 Monk, Ada and Minnie, 300.  
 Montague, Winnetta, 392; sketch, 393, 394; 395.  
 Montez, Lola—See Lola Montez.  
 Montez, Manette M., 298.  
 Montgomery, Walter, sketch, 385, 386; death, 393, 394.  
 Moody, John, 14, 18.  
 Moore, Carrie A., 351.  
     Margaret B., 395.  
 Moorehouse, Mr., 260.  
 Morange, W. D., 144, 173, 182, 399.  
 Morris, Felix J., letter from, 373, 374.  
 Morrow, Thomas B., 275.  
 Morse, Louise, 307.  
 Mossop, Geo., 136, 220, 258.  
     Mrs. G.—See Mrs. Drew.  
 Mortimer, E. L., 373.  
 Mowatt, Mrs., 238; sketch, 268, 289.  
 Murdoch, Frank, 334, 335.  
     James E., sketch, 163; criticism, 184; at the Museum, 261; at the Gayety, 306.  
 Murphy, Joe, 371.  
 Murray, Mr., 14, 18.  
     Dominick, 373.  
 Museum, Albany—established, 32; con-  
 certs at, 53; 108, 116, 126, 127; re-  
 moval, 151; curiosities, 188; vaude-  
 villes, 217; 219; history, 233 *et seq.*; made a theatre, 249; dramatic his-  
 tory, 250 *et seq.*; stories about, 277.  
 Neafie, A. J., 269, 284, 291, 294, 321.  
 New Constitution theatre, 32.  
 Newspaper discussion, 24, 27.  
 Newton, Eliza, 364.  
 Nichols, O. T., 346, 348.  
     S. H., 217 *et seq.*  
     Mrs., 261, 341, 342.  
 Nickinson, John, 149, 204, 206, 241; sketch, 257; 259.  
     Charlotte, 241, 257.  
 Nilsson, Christine, 405.  
 Norton, John S., 373.  
 Noah, Mrs., 274.  
 Oates, Alice, 370, 387.  
 Odeon theatre, 239, 240; opening, 243; history, 244 *et seq.*; destroyed, 248; 250.  
 Ogden, R. D., 352, 353.  
 Opening addresses—See Addresses.  
 Ormsby, Mr., 32.  
 Orton, Josephine, 342, 371.  
 Owens, John E., sketch, 354; 370.  
 Oxley, John H., 187, 215, 282.  
 Paganini, 185.  
 Palmer, E. D., 233.  
 Parepa (Rosal), 380, 391.  
 Parker, Jenny, sketch, 344.  
 Parks, Geo., 391.  
 Parlati, L., 378, 381.  
 Parsloe, C. T., 163, 236.  
     C. T., Jr., 373.  
 Parsons, Charles B., 109; sketch, 110; conversion, 208, 209.  
 Partington, Sally, 387.  
 Pavilion theatre, 59.  
 Payne, J. Howard, sketch, 34; as a prod-  
 igy, 35; writes Home, Sweet Home, 36—(see also, correction page, 413.)  
 Peace festival, 60.  
 Pearl street circus—opening, 100, 101; 102, 103, 111, 113, 120; under Duffy, 124; under Eberle, 139; collapse, 140; 165, 221.  
 Pearl street theatre—See South Pearl street theatre.  
 Pelby, Wm., 118, 137, 160.  
 Pemberton, Mr., 60.  
 Phelps, Fanny Morgan, 354.  
 Phillips, Adelaide, 235.  
     Gus (Oofy Goofy), 371, 391.  
     Lydia, 186.  
     Moses S., 110, 120, 123.  
 Picturesque theatre, 59, 60.  
 Pitt, Mr. and Mrs. C. D., 258.  
 Placide, Henry, 35, 52, 112, 139, 198, 256.  
     Thomas, 104, 165, 198.  
     Jane, 60, 104.  
     Mrs., 50, 51.  
 Plunkett, Ada Parker, 342, 344.  
     Mr. and Mrs. H. P., 272.  
 Polyanthus, The, 144.  
 Ponisi, Mr., 272, 276.  
     Mme., 343.  
 Pope, Mrs. Coleman, 256.  
 Porter, Mr. (giant), 210.  
 Potter, Estelle, 280, 289.  
 Povey, John, 232, 234.  
 Power, Tyrone, 134, 146; sketch, 174; the disturbance, 175, 176; his impres-

- sions of the riot, 177, 178, 179, 180; criticism on, 181.
- Preston, Henry W., 214, 215, 216, 261; suicide, 282; 284.
- Mrs., 214, 216—(see Mrs. Nichols.)
- Price, Fanny B., 363.
- Proctor, Joseph, 185.
- Provost, Mary, 341.
- Pruyn, J. V. L., 130.
- Pyne & Harrison's opera, 296
- Ralton, D. E., 352, 353.
- Rand, Rosa, 381.
- Rand, McKee, 344, 345, 363.
- Ravel troupe, 290.
- Marietta, 368, 391.
- Raymond, Henry J., 291.
- John T., 328; sketch, 399; 400.
- Kate, 372.
- Reignolds, Kate, 354, 364, 371.
- Rice, Dan, 219.
- J. B., 221, 236, 237.
- Thomas D. (Jim Crow), 165, 166, 182.
- Richardson, Aaron, 396.
- Richings, Peter, 78, 110, 272, 294, 296, 301, 306; death, 360.
- Caroline (Bernard), 78, 272, 294, 306, 354, 359, 364, 397, 391.
- Richmond theatre disaster, 39, 48.
- Riley, Mr., 162.
- Riggs, T. G., 388.
- Riots—Kean, 90, 96; Macready, 111, 256; Burke, 155 (see also, correction page, 413); Power, 175 *et seq.*
- Roberts, Elijah J., 109, 110.
- James, 145, 159, 206.
- J. B., 306.
- Robertson, Agnes (Mrs. Boucicault), 295, 296.
- Hopkins, 46, 51.
- William, 48, 49, 51, 52.
- Mrs. (Mrs. Burroughs), 65, 69.
- Robinson, Yankee, 368.
- Roche, Frank, 346, 348.
- Rock, Mary (Mrs. Murray), sketch, 116; early days, 117; Walter Scott her patron, 118; marriage, 119; still living, 120; and Henry Wallack, 125; supports Kean, 156; 158; last appearance in Albany, 235.
- Rooker, Myron H., 290.
- Russell, T. B., 206, 224, 225, 226.
- Ryan, Sam., 271, 297, 323, 360.
- Ryer, Geo., 330, 333, 337, 339, 340, 344, 346, 351, 353, 365, 366, 369.
- Rynor, Mrs., 307, 381.
- Salsbury, Charles, 222, 306.
- Sandford, C. W., 105, 106, 109.
- Sappho—See Florence Ellis.
- Scott, James R., 110, 192, 196, 199, 208, 221, 227, 245, 256, 272, 282.
- James M., 104, 110.
- Scott-Siddons, Mrs., 382, 383, 385, 386.
- Scoville, W. H., 272, 280.
- Scudder, J., 32, 126.
- Seaver, Benj. W., 182, 240.
- Seehach, Marie, 386.
- Selden, Kate, 345.
- Seward, Fred. W., 290.
- Shewell, L. R., 274, 290.
- Siamese Twins, 188, 189.
- Simpson, Alex., 55, 56; 60, 67, 104, 109, 127.
- Sinclair, Mr., 61.
- Catherine (Forrest), 270, 271.
- Skerrett, Geo., 272, 274.
- Mrs., 274, 276, 291, 292.
- Rose, 274.
- Sloman, Mr. and Mrs., 120, 144.
- Smith, Charles T., 258, 259, 267, 274, 276, 291, 295, 296, 298, 301, 303, 320.
- Geo. Frederick, 56.
- John, 224.
- Capt. John B. (bill poster), 277, 304, 313 *et seq.*
- J. Wesley, 275.
- Sidney, 303, 329, 330, 337.
- Sol, 50, 52, 53, 131, 165.
- Sothorn, E. A., 322, 323.
- Southey, Mr., 33, 34, 44.
- South Pearl street theatre, 45; its erection, 62, 63; opening, 64; under Gilfert, 64 *et seq.*; under H. Wallack, 104; under Sandford, 105; under E. J. Roberts, 109; under Geo. Vernon, 110; under Duffy & Forrest, 123 *et seq.*; fire, 187; under Dinneford & Blake, 198; under Fuller, 211; under Preston, 214; becomes a church, 216; 251—See Academy of Music.
- Spackman, J. R., 307, 322.
- Spaulding, Dr., 219, 285.
- Stanfield, Agnes (Mrs. Noyes), 360; sketch, 362; death by hydrophobia, 363.
- Stanley, Emma, 296.
- State street theatre, 56, 57.
- St. Clair, Rosa, 387, 391.
- Sallie, 301.
- Sterry, E. C., 381, 387.
- Stetson, E. T., 330, 332, 333, 327, 329, 371.
- Stevens (dwarf), 210.
- Stickney, Mrs., 113, 198, 246.
- Stoddart, George W., sketch, 337, 338; 339, 341, 346.
- Mrs. G. W. (nee Annie Taylor), sketch, 337, 338; 339, 340, 341, 344, 346, 381, 384, 386.
- James H., 384.
- Stone, John Augustus, 56, 57; sketch, 75; canal ode, 85; 91, 104, 148, 182, 172.
- Mrs. J. A. (Mrs. Legge, Mrs. Bannister), 56, 57, 65, 68, 69, 91, 92, 143.
- Henry D., 128, 213.
- Strang execution, 106.
- Stratton, Chas. S. (Tom Thumb), 235, 236.
- Street, Alfred B., 219, 285, 341.
- W. L., 381.
- Sylvester, Louise, 360; sketch, 361, 362; 365.
- Julia, Mrs., 360.

- Talbot, Mr. and Mrs., 55, 56, 58, 101, 125.
- Taylor, James H., 296.  
 Mary, 235, 237, 240, 251, 252.  
 Chas. W., 139, 140, 214, 217, 219, 220, 233, 243, 251, 257, 258, 286.
- Telbin, Rose, 252.
- Ten Eyck, John, 290.
- Thacher, Mayor, 324, 373, 385.
- Thayer, E., 67, 105, 159.
- Thespian Mirror (Payne's), 35.  
 hotel, 30, 32, 33, 38, 40, 55, 57, 78, 128, 227.
- Thompson, Mr., 59, 60, 105.  
 Mr., 243, 246, 247, 290, 305.  
 Lysander, 269, 286.  
 Charlotte, 270, 323.  
 Lydia, 380, 381.  
 John, 370, 371.
- Thorne, Mr., 173.  
 Charles R., 256.  
 E. F., 381.
- Tilden, Miss, 77, 84, 91, 139.
- Thumb, Tom—See Stratton.
- Tree, Ellen—See Mrs. C. Kean.
- Trimble, John M.—as a builder, 249; 250, 252, 294; as manager, 329 *et seq.*; benefit, 341; 353; death, 358.  
 J. M., Jr., 330, 331.  
 Miss A. G. (Mrs. Barnes), management, 359 *et seq.*  
 opera house, 115, 246; built and opened, 376, 377.
- Trowbridge, Henry, 128, 127, 250.
- Turnbull, Julia, 104, 116, 139.
- Tweddle hall, 205, 398 *et seq.*
- Twibill, Matilda (Mrs. Flynn), 109, 120, 127.
- Tyrrell, T. M., 272, 282, 284, 285.
- Underner, Mr., 172, 218, 243, 298, 378.
- Union college, 35.
- Van Denburgh, T. H., 264.
- Vandenhoff, John, sketch, 211.  
 Geo., sketch, 224; 261, 271.  
 Mrs. Geo. (Miss Makeah).
- Van Vechten hall, 255, 294.
- Varry, E., 3:2.
- Veeder, Wm., 366, 370.
- Vernon, Geo., sketch, 112; 120, 122, 125, 126, 142, 143.  
 Mrs. Geo., sketch, 112; 122, 142, 143, 235; at the Museum, 240; 241, 251, 276, 357, 358.
- Vestris, The, 126.
- Viennoise Danseuses, 246, 252, 397.
- Vilallave, Jose, 59.
- Villa, Sam. B., 346, 348.
- Vining, Fanny (Mrs. Davenport), 238, 292.
- Waite, Annie (Mrs. Leake), 325, 330, 331; sketch, 333; 337, 339, 345.
- Wall, Mr. (harper), 184.  
 Harry, 389.
- Wallace sisters, 387.
- Wallack, James W., 125; sketch, 184; 224.  
 Henry, sketch, 79; manager of Pearl street theatre, 104, 105; 125, 329.  
 J. W., Jr., 340.  
 J. Lester, 185.  
 Fanny, 252, 253, 260.
- Waller, Mr., 298, 300, 302.  
 Mrs., 298, 300, 302, 371, 375.
- Walstein, Mr. and Mrs., 57, 60, 105, 142, 143.
- Ward, James T., 307.  
 James M., 369, 373.  
 Thomas, 285.
- Waring, Leigh, 44, 46, 78.
- Warner, Mary A., 263.
- Warren, Mrs., 60.  
 William, 208, 221; sketch, 236; 240, 242.  
 Mary Ann, 236.  
 Geo. W., 255, 399.
- Warwood, Prof., 330.
- Watkins, Mr. and Mrs. Harry, 272, 286, 379, 383.  
 Mrs. C. A.—See Ada Gray.
- Watson, Charlotte, 185, 186.
- Waugh, Amelia, 391.
- Waverly, Chas., 373, 387.
- Webb sisters, 300, 320.
- Weber, Lisa, 369.
- Webster, John, 381.
- Weed, Thurlow, 256, 341.
- Weidman, Charlene, 371, 372, 373.
- Weiss, Mme., 246, 337.
- Wells, Mary, 251, 267, 272.
- Wemple, S. V., 111.
- Wemyss, F. C., 160.  
 Miss C., 240.  
 T. C., 282, 286.
- Western, Helen, 302, 303, 321, 328, 354.  
 Lucille, 302, 303, 321, 364, 370.
- Weston, Lizzie, 272, 296.
- Wheatley, Mrs., 46, 47.  
 Emma, 186, 198.  
 Julia, 187.  
 Wm., 290.
- Whipple murder, 106.
- Whitelock, Mrs., 48, 169.
- Wilkinson, Charles, 352, 353.  
 Lillie (Marden), 352, 353.
- Williams, H. A., 53, 60.  
 Mrs. H. A. (Mrs. Maywood), 53, 97.  
 Barney, 181, 219; sketch, 245; 255, 260, 289, 294, 353, 368, 386.  
 Mrs. B. (Mrs. Mestayer, *nee* Pray), sketch, 245; 260, 273, 289, 294, 353, 368, 366.
- Willis, N. P., 271.
- Wilson, Alex., 215.
- Winans, John, 272, 276.
- Winchell, Mr., 198, 233.
- Winter, William, 205.
- Woodhall, D. M., 275.
- Woodhull, Mr., 131, 139.
- Woolis, Mr., 19.
- Worrell, Sophie, sketch, 368; 389.  
 Irene, sketch, 368; 369.

Wray, Mr., 104.  
Wren, Geo., 396.

Yates, J. V. N., 39.  
Young, Mr., 39.

Mrs.—(see Mrs. Hughes), 39, 44, 50.

Young, Charles, 75, 76, 101, 102.  
Young Men's Association, 149.

Zavistowski sisters, 384.  
Zeller, Ernest, 305, 342.  
Zoe, 346, 363, 367.













